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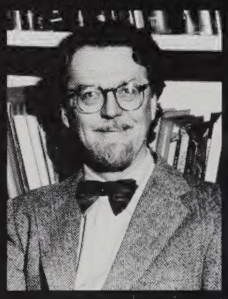

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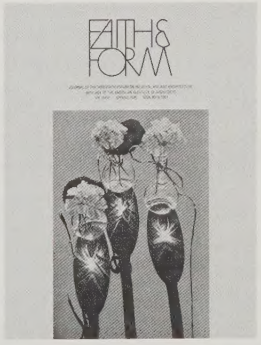

About the Cover:
This photograph of "Sunspots," a painting by Beverly Hallam, is a Spring gift to our readers from the editor. The work is discussed in the article, "Aspects of Reality," on page 9.

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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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Notes and Comments

A Message from Our President

Our National Conference in New York City was an unqualified success. It emphasized (1) Historic Preservation, (2) Research of Craftsmanship, (3) Music in All Its Forms and (4) Creative Adaptation. It reflected the diversity of the city and that of our organization, making us conscious that diversity is both a strength and a weakness. It presented us with choices that open the doors of opportunity.

I want to express our special appreciation to Douglas Hoffman and Terry Eason, as well as the many others who worked with them, for the outstanding contribution that this conference has made to the life of IFRAA.

I invited 12 people to my office recently to discuss directions they feel IFRAA should be taking over the next five years. They spoke immediately of the double responsibility we have toward both professional and lay members, and the need to communicate in an effective way for cross-fertilization to take place. It was noted that there is a resurgence of interest in quality on both sides, and that architects are articulating a hunger for philosophical theory and ideas rather than sheer utility and function. The climate for dialogue between the professional and the layperson seems hopeful and helpful.

The recommendations that came out of this thinktank session include:

1. Inventory membership and registration, asking for relevant information;
2. Explore new categories of membership;
3. Create a new category of award competition between architect and artist in a collaborative effort;
4. Strengthen the design quality of our communications;
5. Emphasize broader public relations;
6. Promote further internal discussion on key issues;
7. Strengthen relationship with compatible organizations (for example, The American Guild of Organists, The Society for the Arts, Religion and Contemporary Culture, Stained Glass Association, etc.);
8. Reach into the seminaries with an educational program;
9. Strengthen our relationship with the AIA in keeping with our Agreement of Affiliation, and with the possibility of cosponsoring a pilot program involving an architect and artist collaborating on a church project.

This is a large order and I realize that we cannot easily move out in all directions. I do hope that we can identify one or two as areas in which to focus our interests in 1985-86. I myself feel strongly that the support and collaborative efforts of the AIA would go a long way to establishing credibility with the diverse groups under IFRAA's umbrella.

I look forward to working with the officers and Board, the regional groups, members and clergy. Together we can look forward to a year that will prove another link in the continuing growth of IFRAA. I welcome suggestions from all of you.—*John R. Potts*

You Can Have a Share in IFRAA

IFRAA Vice President Bishop Russell W. Pearson is in the process of organizing our national organization into one which reaches out and serves local areas and congregations on a regional level. The new regional directors are listed with their addresses on our masthead. You are cordially invited to be in touch with the director in your area if you would like to be a part of a new group and its fellowship, participating in its activities and sharing in the learning experiences made available. Several metropolitan group meetings and workshops are being planned for the future in the various IFRAA regions in addition to the publicized national and regional conferences. If you are interested in finding out additional information and/or working in support of such efforts, please contact your regional director (see listing on page 3).

The Edward S. Frey and Elbert M. Conover Awards

One of the highlights of the 1984 National Conference was the opportunity for all to pay recognition to the work of Harold E. Wagoner, AIA, Philadelphia, PA and Donald J.

Continued on page 6

St. Joan of Arc Catholic Church, Toledo, Ohio. Built in 1984.
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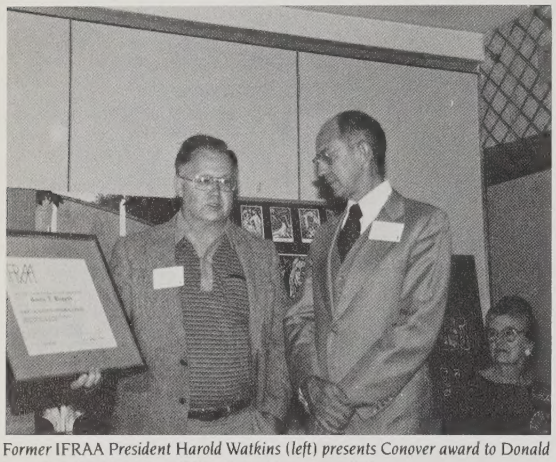

Former IFRAA President Harold Watkins (left) presents Conover award to Donald Bruggink. (Faith & Form Editor Betty Meyer at right.)

Bruggink, Ph.D., Holland, MI. The Edward S. Frey Award is made to an architect for long-time contribution and creativity in the field of church architecture. Given for a lifetime of commitment and service, rather than an occasional brilliant design, this award is richly deserved by Harold Wagoner whose dedication to the Church is so well known. He is only the second person to be so honored, Edward Sovik receiving the first award at our Chicago conference. The Elbert Conover Award recognizes individuals other than architects who have provided distinguished and continuous service to the field of architecture. Dr. Donald Bruggink is a professor of Historical Theology at Western Seminary and the author of *Christ in Architecture* and *Faith Takes Form*. (He also has an article in this issue.) We salute these friends and colleagues.

Organ Clearing House

The Organ Clearing House was founded in 1959 to facilitate the relocation of used pipe organs which might otherwise be discarded, and to provide interested churches with information about such instruments.

Many churches are coming to realize the value of their old pipe organs, and are carefully restoring them. However, because of church mergers, architectural changes or the donation of a new organ, old instruments are sometimes replaced, and small country churches, new parishes, and even large city churches which cannot afford a new instrument are finding the acquisition of a fine old pipe organ the answer to their needs.

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The Organ Clearing House maintains a constantly changing list of old organs for sale; a copy of the most recent list is available. Please send $2.50 in stamps to: Alan Laufman, Executive Director, P.O. Box 104, Harrisville, NH 03450, (603) 827-3055.

The Design Book Review

This is the name of a new quarterly magazine devoted to reviewing virtually all new books published in the fields of architecture, landscape, interior design and related disciplines. Some reviews are in depth, some short and concise, and are divided into broad categories of interest. Subscription: $15 per year. Inquiries: The Design Book Review, 1414 Spring Way, Berkeley, CA 94708.

Considering the Future of Your Congregation

Dr. Edward Goldberg, Director of Community College Planning Programs for the State of New Jersey, has written two manuscripts that should be of much interest to temples and churches. One is entitled, *Strategic Planning for the Temple* and the second, *A Strategic Planning Exercise for Congregation Leaders*. Inquiries should be made to: Myron Schoen, Union of Hebrew Congregations, 838 Fifth Ave., New York, NY 10021.

A Contemporary Fresco

The first stage of the Three Hierarchs Chapel at St. Vladimir's Orthodox Seminary is nearing completion. A well-known iconographer from Paris, Matushka Elizabeth Ozoline has painted the icon of the *Communion of the Apostles* in the apse. It is the first of several icons which will decorate the chapel.

Visual Arts and Biblical Faith

The Pacific School of Religion, Berkeley, CA, will sponsor a Summer Course and Workshop, July 29-August 2, to learn the many ways in which the visual arts and Biblical faith inform each other in worship, education, and visual art creation. Artists are encouraged to bring examples of their work. The faculty includes Douglas Adams, Kay Irwin, Diane Apostolos-Cappadona, Jane and John Dillenberger, Stephen Reid, and Ted and Sybil Estes.

The National Association of Church Business Administrators

Everyone is aware that architecture and art cannot exist without wise planning and practical application of finances within local congregations and denominational offices. The NACBA is an interdenominational organization of men and women engaged in administration or management of local congregations, military chapels or religious institutions whose purpose is to extend the kingdom of God through a program of study, service, fellowship, exchange of information and problem discussion. Eligibility for active membership includes any person employed full-time on the executive staff primarily in business administration or management in these three areas. There are also membership categories for Associates, Professional Friends, and Contributing Members. NACBA *has a National Conference* July 21-25, 1985 *in San Jose*, CA. There are also local chapters with regular monthly meetings and quarterly publications. F. Marvin Myers is the Executive Director. Inquiries can be made to NACBA, Suite 324, 7001 Grapevine Highway, Ft. Worth, TX 76118.

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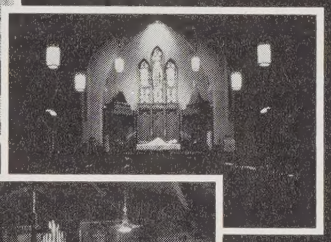
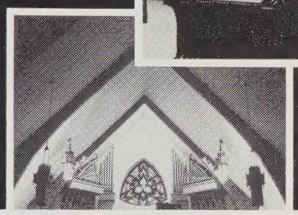
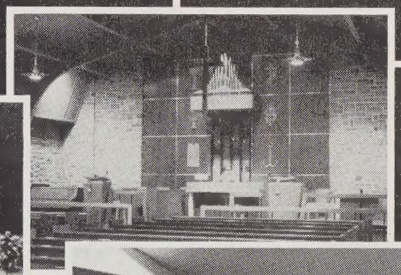
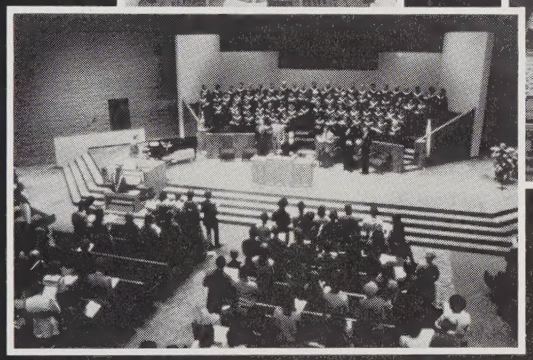
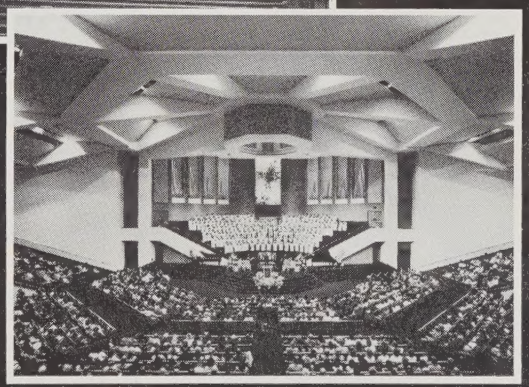

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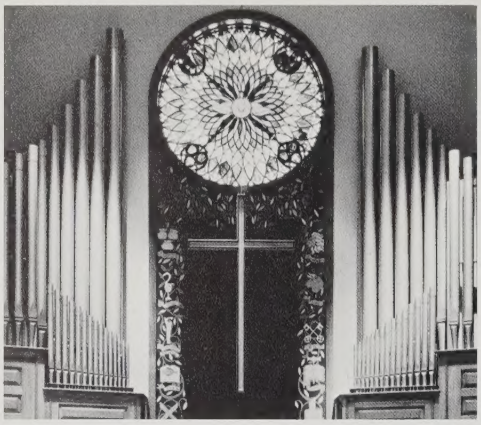

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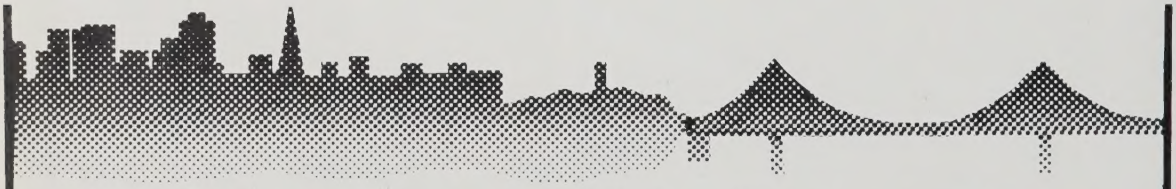

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ASPECTS OF REALITY:

Reflections by Beverly Hallam Transformations by Abbott Pattison

Works of Art from an Exhibition in Rockland, Maine

Essay by Bartlett Hayes

Across the land are many museums which stand ready to identify expressions of faith by the cultural contents which they display. An example is a recent exhibition at the William A. Farnsworth Library and Art Museum in Rockland, Maine. The exhibition, "Aspects of Reality," consisted of painting and sculpture by two Maine artists. Work was selected to illustrate how two artists, quite differently, have given form to individual concepts of reality and how each has revealed a faith in personal artistic terms. The following essay from the catalogue was written by Bartlett Hayes, retired curator, Addison Gallery, Andover, Mass.

"Artists seldom are philosophers, nor are they meant to be: they haven't the logic," asserted the art critic Robert Coates forty-five years ago.[1] The assertion, seemingly innocent when read casually, becomes arresting, indeed challenging, when reconsidered. Mr. Coates seems to imply that logic is a verbal process and that it is through the medium of language that reality is to be defined. He would, presumably, place art beyond reason and, possibly, discountenance, as philosophy, whatever verities might be apprehended by the artist's vision. At issue is a judgment concerning the nature of reality as determined verbally or visually.

The insight of the artist may probe beneath the stones of the observable world into areas which are rarely disclosed verbally. In so employing his capability, he advances a philosophy as fully substantial and viable as one constructed of words. And that is what this exhibition is about.

The work of the painter Beverly Hallam is juxtaposed with that of the sculptor Abbott Pattison. The medium and methods of one differ from those of the other because of different interpretations of reality. Both have long been residents of Maine. Maine residence is chiefly of local interest, however. Important are the philosophic convictions of each expressed in a visual phraseology of shape, form, color, space, tangibility and intangibility. Each has dissected reality according to a visual sensibility of which the resulting works of art are the logical essence.

The paintings selected to represent Beverly Hallam's art are all recent and constitute a compact almost unified declaration, celebrated by cries of gratification as she has exulted in the successive emergence of each immense painting. The scale of these paintings assumes theatrical dimensions. Rarely are they seen as objects in an environment, each is its own environment, sharing nothing of its design with the others, save a family resemblance. Nevertheless, each possesses a remarkable philosophical comprehension, lucidly portrayed, as to the nature of reality and, conversely, the reality of nature as an artistic source.

"Nasturtium and Galax"

As an example, examine the "realistic," 6 ft. sq., painting, *Nasturtium and Galax Leaf*, 1984. In actuality, the observer stands before it but, in contemplation, is enveloped by it, for its space includes the dimension of a tall person. The enlarged bouquet contributes to the sense of be-

[1] *Review of the Art Galleries*, The New Yorker, April 1, 1939, p. 58.

"Madonnas"

ing in a strange world, reminiscent of the experience of *Alice Through the Looking Glass*. And, as did Alice, the observer looks at something apparently true but which is composed of reflections. Two mirrors are employed in such a fashion that the image is not only reversed horizontally but also turned upside-down. The "bottom" of the framed picture on the wall is actually its top. The dark line, interrupted by the reflection of the vase, near the bottom of the painting, is the junction of the wall and ceiling. Still further in the realm of wonderland are the Madonna Lilies in the upper righthand side of the bouquet which in truth are but the reflection of more blossoms in a hidden reflected vase. In short, the picture is not the photo-realistic image it seems to be. Instead, the paint is real, what little can be seen of the canvas is real, the reflections are real and the reflections of the reflections (the bottom of the vase) are real. As a critical comment, the painting might be called a "deceptive truth."

A more complex example of that visually logical view of nature is a smaller painting, *Madonnas*, 1984, which can be looked at more objectively without the sense of being in it, but which, nevertheless, presents the same sort of contradictions. In this instance, the artist seems to say, "it looks like this, no, it doesn't, yes it does," and so on. The vase of flowers rests on a mirror which, in turn, is reflected in a circular wall-mirror. The living flowers are seen only as reflections. Gray shadows which appear in the wall-mirror are on a white table. They are insubstantial, consisting of nothing but areas where light from an adjacent window doesn't penetrate. Yet they achieve a pictorial reality along with other shapes reflected from the wall-mirror.

Thus, the logic of Beverly Hallam's quest for a satisfactory aesthetic allows her to join in a pursuit of truth as ancient as Plato who pointed out the reality of shadows on a cave wall for those unable to see their sources. But Hallam's are more intimate investigations which, occasionally, lead to the discovery of unsuspected natural phenomena. Her painting, *Sun Spots*, 1983 (see cover), provides an example: She had placed three flasks of flowers on a shiny table before a sunlit window. Their shadows were simple projections. Suddenly a sunbeam fell directly on the flasks and was deflected into the cast shadows. The beam was not to be seen in the flasks themselves. The moment was fleeting, occurring almost literally in a flash, but long enough to be documented and, subsequently to be reconstructed in a painting. It was evidence that what we know of nature is sometimes learned indirectly—a logical conclusion for an artist to make.

Reflections and shadows are aspects of reality which are sufficiently familiar to permit an aesthetic appreciation of them. Popularly, they are not deemed to be abstractions but, factually, they are emanations of tangible reality and only by inference represent the objects which generate them.

For all that, there are other elements that can be abstracted from reality and reorganized by the artist to articulate an artistic commentary. Sculpture offers an appropriate example.

In the purest sense, a sculptor is a carver and sculpture is the object carved. The process denotes taking away from, or abstracting from. However, in general usage, the word sculpture is applied to the formation of any meaningful three-dimensional image by whatever means but which involves an intellectual abstraction, nevertheless. The word meaningful is important because, in the average mind, an unfamiliar object is without meaning and much abstract art is unfa-

"Entry of the Bride"

miliar. On the other hand, art criticism is replete with instances of new strange art being belittled yet, with time, becoming comprehended and admired

For the purpose of this argument, I prefer to call an artistic reshaping of reality a transformation. It is usually a process that involves the disassociation, abstraction, of certain properties from an object and, also, of contriving a personal feeling, or opinion about it in material terms.

Sculpture by Abbott Pattison displayed in this exhibition consists of a number of examples selected to show, by degrees, the invention of an artistic reality by transforming an ordinary one

The process is fairly obvious in an early bronze figure, *Entry of the Bride*, ca. 1965 The female form is clearly recognizable, but so is the fact that the statue is not an imitation of a model but a simplification and an alteration of one (the figure stands seven feet tall). Together, the simplification and alteration transform living flesh into a metallic monument. Furthermore, although the pose suggests but a brief action in time, a welcoming gesture, there is no other implied movement. The mood is one of suspense, of an occasion poised in the memory of the artist.

A further degree of transformation (if the artistic act of transforming can be evaluated by degrees) is discerned in the figure, *the 'Cellist*, 1978. Here, it is the dramatic gesture which has been abstracted

"The Cellist"

from prosaic reality and which dominates the image. A pause in the action, like a musical interval, is emphasized by the abstraction. The volumes of the head, torso, arms and legs are transformed to correspond to the vibrations of sound, which the scintillating planes of metal recall. The reality of clothing is transformed to the visual faceted expression of sound

A more difficult degree of transformation to understand is the design of an artistic reality derived from the imagination and private instincts of the artist Ofttimes, even the artist himself does not know the outcome of an uncertain urge to create That urge is real, however, and its transformation into a work of art becomes the revelation of a new reality

Civic Monument Series, 1984, is a transformation of the artist's cognition and emotions into tangible imagery that communicates no precise information but, rather, postulates an aesthetic response in much the same way as music does. Music is intelligible to those who have a feeling for it. The reality of an artist's creative vision and the way he transforms that vision for others to see are, likewise, intelligible for those who are willing to trust their feelings for it

At all events, this bronze is real metal, however it may be interpreted Its aesthetic appeal depends on the observer who must transform his own imagination into the matrix of interlocking volumes and spaces as the artist himself has done. The meaning, if any, extracted by the observer will not be the same as that sensed and formed by the artist, yet each meaning will be logical according to the individuality of each person

In summary, an artistic transformation is a reflection, or shadow, of the artist's observation, knowledge and imagination; and it is apparent that the two aspects of reality which are the subject of this exhibition, are, in essence, both artistic departures from routine views of nature. Whether or not artists are "meant to be philosophers," their work logically casts them in that role

"Civic Monument Series"

BELIEVING IS SEEING

by Robert E. Rambusch

Artists often see themselves as different from other men, distinct in either of two ways. Some see themselves as Ben Hecht did, hummingbirds among starlings; others see themselves as Eric Gill did, the artist as no special kind of person, but every person as a special kind of artist. My experience as an artist and consultant in liturgical design inclines me to Eric Gill's view. Artists see the outside world more intensely than others do, reflecting as it does their inner vision. Seeing confirms belief; sight mirrors insight. Society, by viewing the artist as "other," "special," "one of a few," has alternately isolated him and assimilated him. He has been seen as both the messenger of bad and good iconographic news

The artist survived the eighth-century iconoclast heresy, the Inquisition, Savonarola and Calvin-reforming distaste for imagery and unlettered, periodic indifference. Veronese's painting of the Last Supper provoked an inquisitorial charge of blasphemy, and Germaine Richier's Assy altar crucifix was both condemned and removed

In the nineteenth century, none of the great living masters received Church commissions. Delacroix's two paintings in St. Sulpice, Paris, prove the exception to this estrangement. Today's artistic persecution may take the form of random destruction and vandalism. Michelangelo's Pieta in St. Peter's Basilica is smashed by a mad man's hammer, and a Rembrandt is slashed with a knife

Sanctuary for art no longer exists. Persecution and destruction testify to art's fragility and force. Its very presence may threaten both the powerful and the insecure. Professor Samuel Laeuchly of Temple University's Department of Religion, and author of *Religion and Art in Conflict*, notes that art itself is challenging religion:

> If religion takes art seriously, it will transform itself But there is an aspect of religion that is afraid of art. Right now there is renewed interest by the arts in the questions religion originally posed—the question, for example, of the wholeness of a human being. The sad thing is that an artist becomes religious and becomes conservative after he joins the church, while the church really needs the artist to experiment

Those artists who have forgotten or rejected their prophetic tradition ought not be glorified. In that tradition Goya limned the horrors of political and religious persecution; Picasso, in *Guernica*, recorded the horror of saturation bombing on innocent civilians; Baskin graphically indicted the Holocaust; and Ben Shahn pictorially foretold the results of nuclear explosions

Today's artists have neglected this tradition. Few, if any, artistic statements on Viet Nam and El Salvador, world hunger or the pending nuclear destruction of the world exist. The political cartoon and the news photograph serve as prophetic witness. The impersonal camera shot leaves us with searing reminders of the Mai Lai and Kent State massacres. Church leaders, silent through the Viet Nam war, are now finding their collective and prophetic voice to denounce the immorality of nuclear warfare. Would that a contemporary artist might translate the central concern of the Bishop's Pastoral Letter on Nuclear Warfare into images, popular icons, thereby making that concern both accessible and memorable.

The influence of Vatican II should be discernible in contemporary religious art and architecture. Now, the Church, more than a building, is defined as the Holy People of God. As members of a worshipping community, parishioners play a much more important role than ever before in liturgy, extended ministries, and such representative and consultative bodies as the Parish and Pastoral Councils. Laity want to play a decisive role in the formulation of environments for worship and art supportive of the renewed sacraments. Communities failing to translate renewal principles into appropriate architectural and artistic expressions risk an incomplete renewal.

Pre-Vatican II excesses of religious expression might be described as over emphases on private devotions, plaster statues and stenciled decoration. One questions whether Post Vatican II emphasis on communal worship has not been translated into sterility as normative for church interiors. The Reverend Godfrey Diekmann, OSB, a Councilar peritus and pioneer in the American Liturgical Movement, is concerned about the present starkness of religious interiors, the disappearance of religious statues, and the substitution of banners for religious art He notes that the saints and their images offered the faith community a wide choice of models in contrast to the banners which have limited range. The new

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ROBERT RAMBUSCH, *a graduate of the University of Toronto, studied at the Centre de l'Art Sacre in Paris. He is a consultant on liturgical design, an artist and lecturer, serving on the Planning Committees for the four International Congresses on Religion, Art, and Architecture He is active in numerous liturgical and professional interfaith societies*

iconoclasm is reducible to three words: Peace, Love and Joy! Too often, banners lack any artistic merit, not surprisingly, since most are assembled by those innocent of artistic competence.

In the post Counciliar Church, forces of democratization are at work even as monarchical forces were at work in the distant past. When the Tridentine pastor had good taste and liturgical sensitivity, the whole parish benefited by his leadership in culture and cult. When he lacked good taste and liturgical sensitivity, the whole parish suffered. One might argue that increasing lay participation in the life of the Church dilutes the quality of liturgical life and expression. Increased knowledge of artistic principles, techniques and standards among clergy and laity alike will contribute to their appreciation and savor of quality in art.

Jacques Maritain proposed that to understand poetry one had to be something of a poet. The architect Percival Goodman designed many synagogues. On one occasion, he called an open congregational meeting to select the stained glass window artist to be awarded the window contract. Goodman asked for a show of hands of all those who owned an original and significant work of art. After counting the upraised hands, he announced that the four who had art in their homes might stay while the rest he dismissed. In Goodman's judgment, those who had no experience of art were unable to judge the merits of artistic design.

As well as the clergy, the laity must be conversant with theology, liturgy, history, art and architecture in order to participate most fully in the selection of art and architecture for their religious experience. The artist serving a church community cannot make and sell his work in a vacuum. The artist should facilitate the expansion of the parishioners' theological and liturgical understanding. The artist should express this expanding understanding in an idiom which the parishioners can make their own. Making an idiom one's own does not mean that the artist panders to that which is the most common to all, but responds to that which is the most unique and profound in each person. The role of the artist consultant is the enlargement of the awareness and self definition of the people so that they may sign their worship and witness with a significant artistic expression.

I once designed two stained glass window walls for a cathedral Lady Chapel. After the installation of the art work, the Bishop instructed the architect to remove and replace all the faces of the depicted saints because he considered them grotesque. (Grotesque is the non-artist's term for hieratic.) The architect heroically offered to replace all the offending faces after a year's probation. Today, these windows have the original visages intact. Belatedly, I realized that the architect had inventively committed the Bishop to spend enough time with the windows to allow appreciation for them to develop.

In a recent project—the chapel at the Bethesda Lutheran Home in Watertown, Wisconsin—architect Edward Anders Sovik proposed that three artists be commissioned for the religious sculpture, the stained glass and the hand-woven tapestry for the mentally retarded residents The Chapel Committee saw the chapel as an extension of the classroom and had defined the style of naturalistic art acceptable to them and to the residents. The chapel was to provide a unique setting for worship and meditation, and was to serve as a bridge and a link to family religious ties and to the local church.

As consultant and artist, I argued that the affective and rational natures are two distinct modes of human apprehension and experience. A classroom differs from a chapel in that the classroom is essentially for the dissemination of conceptual instruction and a chapel for the experience of celebration. In worship, we celebrate what we know and we know what we celebrate. Art is part of this celebrational experience. Art should engender the qualities of the Parables and so be direct, profound and evocative. A good sermon is the Word proclaimed and experienced within the context of the hearer's understanding.

The art of the chapel should not be sophisticated beyond the understanding of the viewers or naturalistic beyond the skill of the residents' artistic appreciation. Religious art should have the quality of the Christian folk art tradition, that is childlike in its directness and intensity of expression. Childlikeness is not a diminution of what is adult or technically sophisticated. Children feel the way adults do but think and represent the world differently. To be childlike is to express one's self in the tradition of such great religious folk art as the stave churches of Norway, the Romanesque frescoes of Spain and the santos of the American Southwest.

For this chapel interior, the architect suggested four large tapestries (seventeen by seventeen feet overall) with themes of universal experience and appeal: Life, Food, Death and Hope of New Life. These four tapestries were to be strong and direct statements of the events in Christ's life, executed in vivid and evocative colors much like the Amish quilt spectrum of blue, magenta, yellow, ochre, red and orange

As in so many of today's art creations (sculpture carving and casting, film making, print making, etc.), these hangings would be a collaborative effort of artist designer and weaver craftsman working together to realize the designs. Such a collaboration was carried out for many years by the artist Jan Yoors and the weaver Annabert Yoors. Since Jan's death, Annabert continues weaving designs left by her husband.

Annabert and I discussed collaboration as a possibility based on our shared philosophy of art. She spent almost a year executing my design. The chaplain and chapel committee proved very open to a revision of their original idea for the chapel art. When the colored sketches and my full-sized cartoons were presented, they were approved with only minor modifications.

The artist's role as consultant in liturgical design is to interest and prepare a parish for the work it is undertaking, and to promote understanding of those liturgical and artistic principles which are the bases for the reformulation of the architectural interior and the commission of significant works of art. To be effective professionally, a consultant needs competence in at least two and preferably three of the following areas: liturgy and theology, architecture and art. Liturgical knowledge or personal piety are not equivalent to architectural training or artistic ability.

Believing is seeing. The artist consultant should be supportive of the renewing Church's beliefs as expressed in liturgy and life. When these beliefs are expressed as architecture and arts, the People of God then recognize their manifestation and are confirmed in them. The artist helps articulate things believed in but not yet seen

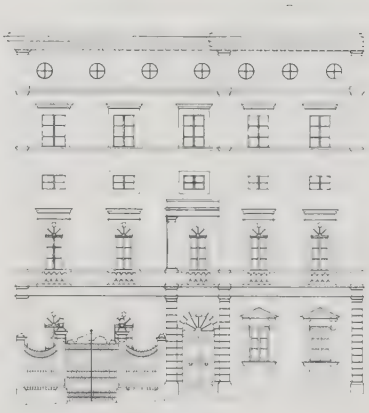
This article first appeared in Modern Liturgy, *March* 1984, *and is reprinted with permission.*

TWO PROBLEMS IN STAINED GLASS WINDOW CHAPEL DESIGN

by Bonnie Farber

At Seven East Ninety-fifth Street, just off Fifth Avenue in New York City, stands a building which is used as a retreat house by the Episcopal Church and is known as The House of the Redeemer (illustration A). Before the building was donated to the church in 1950, it was known as The Fabbri Mansion; it was built in 1914 by the architect Grosvenor Atterbury for Ernest Fabbri and his wife Edith Shepard, the great granddaughter of Commodore Cornelius Vanderbilt.

The style of the building recalls Italian Palazzo architecture. Once you enter the building through the tall, ornate, ornamental iron doors in the foyer, you receive the impression that you have stepped into an Italian Palace. The main hall forms a court bounded by a single arched doorway on either side of double arches with supporting columns that partially screen the staircase behind. To the right is a sitting room that has a twenty-five-foot high, gilt-coffered ceiling and Flemish tapestries hanging on two walls



A — *House of the Redeemer*

To the left of the main court is a large refectory with several large Venetian School paintings arranged on either side of a cavernous Renaissance-style fireplace

Perhaps the most surprising feature of the building is the sixty-foot long formal library located on the second floor. The elegant carved woodwork in the library was brought directly from the Palace of Urbino in Italy, and fitted into place in New York by the Italian carpenter Tontino. The book shelves extend almost two stories to the ceiling, and one can imagine the Duke of Montefeltro walking along the mezzanine in search of a particular book. The Fabbris were avid collectors of Italian religious art and furniture, and the building is furnished throughout with Medieval and Renaissance pieces

Across the hall from the library is a smaller room that was used by the Fabbris as a ballroom but has since been converted into the Chapel of the House of the Redeemer. The original fireplace and mantle have been replaced by an altar, and pews and other liturgical furnishings have been installed.

The chapel is located in a corner of the building and is graced by five ten-foot-high arched windows, three overlooking the street and two overlooking a small courtyard. Although these windows permit a delicate, ambient light to fill the room during much of the day, they also permit anyone sitting in the chapel to look directly into a number of apartments on the other side of the narrow street, detracting from the privacy of the chapel.

The Church Board first considered and then rejected the idea of obscuring the windows with curtains. At that point, I was called in by Father Herbert Linley, the Warden of The House of the Redeemer, to consider the possibilities for stained glass in the chapel.

When I entered the chapel for the first time, I was surprised to find that the most commanding feature of the room is not the five lovely windows, but, rather, the room's Renaissance blue and gold flowered ceiling, one of the most beautiful coffered ceilings I have ever seen

The design problem was immediately apparent. How could the window treat-

BONNIE FARBER *is a stained glass designer whose studio is in Glastonbury, Connecticut Among her other commissions are twelve windows for Sacred Heart Church in Spokane, Washington, and windows for Mount Aery Baptist Church in Bridgeport, Connecticut. She was consultant for a stained glass panel in the chapel of Richard Meier's building for the Hartford Seminary, and is now working on windows for the Diamond Hill Zen Monastery Temple, in Cumberland, Rhode Island*

ment be changed to provide the chapel with more privacy without disturbing the architectural and decorative harmony that already existed in this special room? Clearly, a dynamic window design or one having a strong central focus would compete with the ceiling and the room's other architectural features. On the other hand, it would be possible to obtain the desired privacy simply by inserting highly textured clear glass or colored or opaque glass into the existing windows. However, large areas of textured glass would have a claustrophobic effect on the room and large areas of colored or opaque glass would change the fragile quality of the natural light in the chapel.

I first considered the possibility of duplicating a geometric pattern commonly found in Medieval and Renaissance leaded glass windows, but Father Linley and the Church Board were interested in a motif that had Biblical associations. In thinking of the flowered ceiling and the inorganic nature of the view outside the windows, I decided to base the design for the new windows on a motif on hanging vines and leaves, an idea suggested by a quotation from John 15:5:

> I am the vine, ye are the branches: He that abideth in me, and I in him, the same bringeth forth much fruit: for without me ye can do nothing

I made a full-scale mock-up of the design on the windows themselves, using black electrical tape to indicate the lead lines in the glass; this enabled me to see the effect of the new window design *in situ* (illustration B). I have found this method to be useful in the past because it enables me to improvise with the basic design and it also gives church officials, members of the congregation, architects and other interested persons a chance to become acquainted with the design before the final decision to begin fabrication is made

My initial scale drawing showed a design of vines and a few colored leaves against a clear-glass background. But by the time I had finished the mock-up, I became convinced that the leaves should also be made of clear glass because even these relatively small pieces of color tended to become unwanted focal points that disturbed the decorative balance in the chapel.

The removal of all color from the design could be controversial. Without any color, the window design was completely defined by the lead lines. The design thus became a line drawing rather than the usual composition in color associated with stained glass window design. Rather than adding a completely new design element to the room, the simple black lead lines recalled the ornamental iron grille work on the windows and door of the first floor of the building, although in a different key

After soliciting a number of critical opinions of the design, Father Linley and the Church board approved the project. I hand-selected German semi-antique glass because it contains a great number of bubbles and striations but is remarkably clear and does not block light the way a more textured glass does. The effect of the new windows is an impressionistic blurring of the apartments across the street, which does not adversely affect the integrity of the light in the chapel (illustration C).

I encountered a completely different design problem at Cardinal Bea Chapel at Gonzaga University in Spokane, Washington.

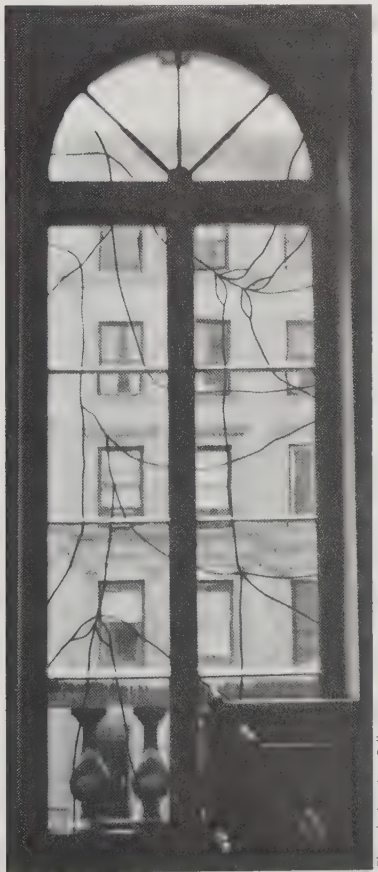


Photo by JeanAnn Celli

B — *Black electrical tape indicating lead lines in glass shows effect of new window design* in situ.

Photo by JeanAnn Celli

C — *Effect of new windows is an impressionistic blurring of outside buildings.*

The Jesuit Order of St. Michael's Institute is housed in a modern two-story building that has a small first floor room converted into a chapel. The building and the chapel are of a modest and unembellished architectural style, and the problem with the chapel was that the ceiling was so low that the room felt claustrophobic. The eastern wall of the room had a triptych window arrangement, with a large central window (nine feet wide by five-and-a-half feet high) flanked by a smaller window on either side, with a slight convex curve in the upper perimeter length of the three windows.

To counteract the oppressive and airless feel of the room and to compensate for its lack of architectural style, I conceived of the idea of a large, brightly colored feathered wing that would seem to be brushing past the chapel windows (illustration D). The executed design provided the room with a dominant focus and a sense of lift while recalling St. Michael, the Archangel, who is portrayed in religious art as having large and magnificent wings and is the namesake of the Institute using the chapel. The effect of the windows is particularly strong on sunny mornings when the reflection of

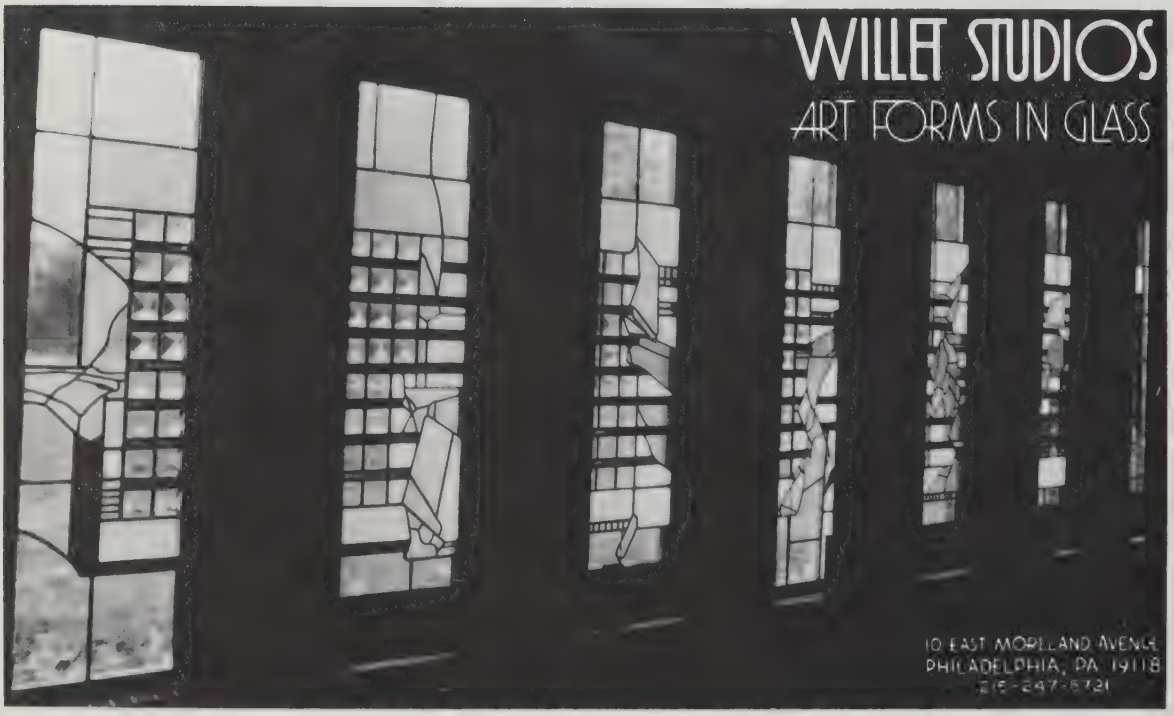
the wing is projected on the chapel floor, magnifying the texture and the color of the glass

Although the two chapels presented very different design problems, I found that the solutions involved careful consideration of the same essential elements: the architectural and decorative features of the room and the quality of light available from the windows and their surrounding backgrounds. These elements form the given physical environment that the designer must take into account in order to achieve a harmonious result

The possibility for finding creative solutions to glass design problems can be greatly enhanced in the case of new construction. When an architect and his or her client decide to include stained glass in a new building, many design problems can be anticipated and avoided if the artist is consulted during the design phase of the project. The collaboration of architect, client and artist in the planning process can produce results that are most likely to meet the needs of everyone concerned with religious architecture

Photo by Robert Barros

D — *Brightly colored, feathered wing seems to brush past window. The window effect is particularly strong on sunny mornings.*



Holy Family R.C. Church, Clemmons, N.C., E.A. Sovik, FAIA. C.Z. Lawrence—stained glass design

AN OLD/NEW CHURCH IN ISRAEL

The Reconstruction of the Byzantine Church of Multiplication in Tabgha at the Shores of Lake Genesareth

by Anton Goergen

On the road from Tiberias to Kapharnaum, we find the locality "et Tabgha." The word is derived from Greek "Heptapegon," meaning "seven wells." Tabgha is situated at the shores of the Lake Genesareth. Through this landscape runs the "via maris," an old mercantile route leading into the region of the Jordan River springs. This old route touched the first and second Church of Multiplication, with which this article deals.

History

The Jewish historian Josephus Flavius, in the first century, mentions the springs of

ANTON GOERGEN *is recently retired as an architect for the Archdiocese of the city of Cologne, West Germany. Benevolent monies from Cologne are sent to projects in Israel and other parts of the world. Goergen and Fritz Baumann were the architects for the Multiplication Church in Israel. Anton and his wife Anneliese, his translator, have been friends of the editor for many years.*

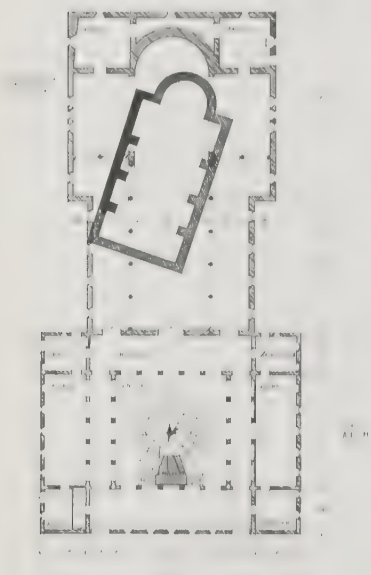
Dedication, May 23, 1982. Cardinal Joseph Hoffner at center; Anton Goergen to right of table. (Cross by Egino Weinert.)

Tabgha in his book, *The Jewish War*, III 10 8 Around the year 400 p. Chr., the pilgrim Aetheria gives an account of the "seven springs" on the road shortly before Kapharnaum where the apostle Matthew had his tollhouse. Three events of Jesus' life are connected with Tabgha: the Sermon of the Mountain (Matthew 5:1-12), the Multiplication of Bread and Fish (Mark 6:30), and the Resurrected Jesus before his apostles (John 21: 4-14). New scientific research attests to the uninterrupted presence of a Christian-Hebrew community in Kapharnaum. This community took care of the above-mentioned venerated localities and built three memorial churches in Tabgha.

Aetheria relates, "This is the landscape where the Lord fed the multitude of people with five loaves and two fishes." Most probably, Aetheria had then seen the first church building constructed in the Syrian style of that time (see plan). This holy place was very important to the Kapharnaum community as well as to the pilgrims, therefore, they constructed on the base of the first church a basilica with three naves only one-half century later. They adorned this church building with a wonderful mosaic floor depicting plants, beasts, and buildings such as had only been known in those days in faraway Egypt.

When in 614 p. Chr. the Persians invaded Palestine, this church was fully demolished and henceforth forgotten. Only some records from the years 670 and 880 mention the district "Heptapegon." In 1885, the German Association of the Holy Land, located in Cologne, bought this agricultural area without knowledge of the treasures hidden underneath the stony ground.

Thirteen hundred years went by (614-1911) before Mr. Karge rediscovered the famous mosaic with the basket and the five loaves and two fish. But only in 1932 was research excavating started by Mr. Mader and Schneider. The artist painter Mr. Gauer made designs of all the mosaic pictures in 1936. The rock on which the "Lord had laid the bread" according to tradition was refound and an altar was built above it. In the same year, a plain little wooden church was constructed in behalf of protection of the mosaics.



Erlauterung—4 Jahrhundert (First Kirche); 5 Jahrhundert
Lage Der 1 Kirche Im Grundriss Der Wiederaufgebauten

President and Mrs. Jimmy Carter at the church in February 1983

The Third Tabgha Church

When the ecclesiastical authorities discussed plans dealing with building a new Church of Multiplication, they rejected a modern architectural style because the mosaic floor and the still-rising rests of foundation walls would have looked like parts of a museum in such a modern building.

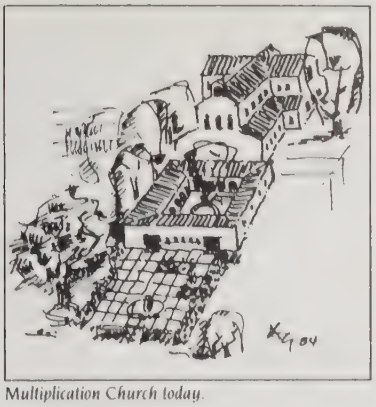
Therefore, in 1975, Joseph Cardinal Hoffner of Cologne decided to reconstruct the old Byzantine basilica as a center of pilgrimage in which one could easily recognize the historical parts well conserved.

In 1979, reconstruction work started according to the building plans of the Cologne architects Anton Goergen and Fritz Baumann.

On May 23, 1982, the festive inauguration took place in the presence of many Christians from denominations all over the world. Of course, representatives of the German and Israel governments were there, too.

The Task for the Architects?

The task for the architects involved the rebuilding of a basilica with three naves, a transept and a semicircular apse in the east and an atrium in the west. The results of excavations done by Mr. M.A. Schneider in 1936 formed the basis of this work. Therefore, the outline of the planned church building was known in form as well as in extent.



Multiplication Church today.

Besides the foundations, there were also the remains of the original walls of the second church as found in the apse and in the northern transept. The most precious objects that had been transferred to us from the fourth and fifth century are the large pieces of coloured mosaic floor. Antique thresholds indicated the exact situation of the doors in the atrium as well as in the church. The bricklayers used old basaltlava plates and profiled antique stones when reconstructing the church walls.

The difficulty of the reconstruction lies in the fact that according to the results of the excavations, we had found a church with a distinctly formed transept for the first time during this period. In all Palestine there is no building that could be compared to our church. This type of church is only to be found in Rome, in Nubia, Africa and in North Africa.

When designing the building plans, two different ways of construction were possible: One covers the transept with two big arches (vaults) from east to west so that the direction in the middle nave runs straight up to the wall of the apse. The other covers the middle nave from north to south with one big arc, which would mean that the transept from the wall of the apse to that arc would need a roof of its own.

The first solution was accepted: to keep the direction from east to west throughout the church. After having ascertained the condition of the foundation, it became clear that the weight of a brick-laid vault from north to south could not be borne by the base. Thus, the decision was cleared. The direction from east to west in the architecture also corresponds to the liturgical service as it was held in the early Christian time.

Besides, we had to secure further knowledge regarding details such as the form and altitude of the columns, the shaping of the capitals, the style of the profiles, position and measurements of the windows and the appropriate choice of material. Therefore, the architect went to those places in nearby surroundings where they had excavated antique churches and monasteries. The results were especially plentiful in the area of the desert Negev where many Nabatean churches had been discovered by archaeologists. Further knowledge was drawn from journeys to Greece (the area around Saloniki and Mount Athos) as well as to North Africa.

Thus, it was possible to fit in what we retained of the old with the new materials of the reconstruction. The church of Multiplication at Tabgha was re-created as a worshipping place for private prayer as well as for thousands of pilgrims who commemorate the Lord's Supper as their ancestors might have done 1,500 years ago.

The Mosaics

Another big problem for the architect was the restoration and completion of the costly mosaics. The director of the Israel Mosaic Museum in Jerusalem, Mr Dodo Shenhav, had taken out the old mosaics in order to consolidate them, and when the church was finished, these mosaics again were laid in place.

But what should be done with all the big and small missing spots? Normally, one would have thought of completing those gaps by laying stone plates. After the discovery of the mosaics in 1936, the mosaic floor had been restored by filling the missing spots with a sort of terrazzo; that is, concrete with little stones strewn into the wet material.

Instead of doing this, the architect proposed another plan: The missing spots in the southern lateral nave, in the southern transept, and in the middle nave ought to be filled with mosaics, but without creating new floral, architectural or animal motifs. Only the basic tune of the stone carpets should be in harmony with the old mosaic up to the frames. The rich Byzantine decoration within the frames was abandoned and instead we used one with broad ribbons and small stripes in the essential basic colours.

Handy mosaic plates ca 30/30 cm were prefabricated in the workshop of the Israel Mosaic Museum according to special measurements.

In the middle nave, the diagonal pattern was observed in making new plates. The decorative floral motifs and the richly decorated ribbons were repeated in a most simple form. The framing was laid anew. The result of that restoration work was a fully achieved unity of the mosaic floor both in material and in form.

Looking back 1,500 years, it is easy to believe that the early Christian community of Kapharnaum, and perhaps individual pilgrims, brought more money offerings than we do today. For the early Christians from the fourth and fifth century engaged artists coming from as far away as Egypt in order to create the "finest floor in Galilee" for their beloved church.

The old and the new mosaic floor, antique and new walls of the reconstructed Church of Multiplication shall in harmony praise and honour the Lord.

The old mosaics taken out and consolidated with framework.

1984 IFRAA NATIONAL

"As in past years, the IFRAA Architectural Awards Program jury was asked to 'search for excellence in design.' Going beyond that stated goal, they established a selection criteria that reflected their individual religious understanding and design philosophy. They looked for projects that showed quality design while at the same time met the liturgical criteria of the user.

Contemporary liturgy in all but a few denominations is changing from an observer philosophy to a participant philosophy. Reflecting these concepts in architecture will take a generation to evolve. As evidenced in this year's submissions, the solutions are beginning to be built, but we must continue to raise our sights so that today's level of quality can be readily surpassed in the future." —*David K. Cooper, AIA, Chairman*

JURORS

Chairman
James S. Rossant, FAIA
Partner
Conklin & Rossant
New York, N Y
Winner of IFRAA 1983 Honor Award for Ramaz School, New York; currently designing the Jericho Jewish Center on Long Island. Major projects include Reston, Virginia, Lower Manhattan Plan and Butterfield House

W. Kent Cooper, Architect
Principal Partner
The Cooper Lecky Partnership
Washington, D C
The Cooper Lecky Partnership has been very involved in the design and planning of award-winning liturgical facilities throughout the mid-Atlantic coast. Winner of the AIA National Honor Award for its work on the Vietnam Veterans Memorial

Denzel Jenkins, AIA
Partner
Wilkes, Falkner, Jenkins and Bass
Washington, D C
An architect whose varied backaround has an emphasis on landscape design and planning, Mr Jenkins focuses his attention on site planning and the environmental impact of the facility

Paul X. Covino
Associate Director
Georgetown Center for Liturgy, Spirituality and the Arts
Washington, D C
Mr Covino holds a graduate degree from the University of Notre Dame in liturgical research His contribution to the jury was an extensive understanding and working knowledge of the liturgy from many Judeo-Christian denominations

HONOR AWARD

Jo Naymark Holocaust Memorial Center
Saratoga, California *(below)*

Architect
Samuel Noily, AIA
San Francisco, California

A mountain synagogue set among the trees at Camp Swig in Saratoga, California. Used for worship, meditation and fellowship gatherings

Jurors' Comments:
—Succeeds as a lovely small chapel, but we question the lack of reference to the Holocaust
—Site sequence is brave with the emphasis on walking in a natural setting to get to the center
—Natural lighting is excellent with the powerful wash of light above the Torah; hanging lights, however, are rather unfortunate

CITATION AWARDS

St. Peter the Fisherman Church
Jim Thorpe, Pennsylvania

Photo by Christopher P. Barone ©1984

Architect
Leung Hemmler Camayd, P.C
Scranton, Pennsylvania

Photo by Samuel Noily

ARCHITECTURAL AWARDS

New facility for an existing parish. Sited in a wooded area along a major auto route. Complex includes worship center, administrative offices, classrooms and parking

Jurors' Comments:
—This project shows a very talented handling of building mass, materials, fenestration and historical references
—Liturgically, the plan is not up to contemporary standard; balance of elements seems unresolved, rear pews are distant
—Siting is more for design than apparent function but gives a pleasant sense of entry

Photo by Judy Davis/D Vedas

St. John's Cathedral Restoration
Jacksonville, Florida

Architect:
W. Stanly Gordon
Gordon & Smith, Architects, Inc
Jacksonville, Florida

The restoration and preservation of a 1906 neo-Gothic style Episcopal building. To provide new furnishings, such as a wood altar, altar rail, bishop's faldstool and organ screen, to create an appropriate setting for a cathedral whose worship now follows the revised 1979 Book of Common Prayer

Jurors' Comments:
—Obviously dedicated to making the space seem as close to the original design as possible while making major liturgical changes, and it succeeds
—Area behind the altar seems too busy and the loss of the marble altar is a pity
—Lighting has been greatly improved.

Photo by Paul Straka

St. Joseph Catholic Church Renovation
Manteno, Illinois

Architect
Paul Straka & Associates
Chicago, Illinois

Major renovation of an existing neo-Gothic inner-city church. Removal of all existing art and furniture allowed for creating a new spatial environment throughout the church.

Jurors' Comments:
—Improves the dreary neo-Gothic feel with constraint and simplicity
—Sloped ceiling changes the scale of the building, might feel overwhelming
—Seating plan should have been updated as much as the rest of the church

Photo by C Crawford Murphy, Architectural Design Group

Church of St. Thomas More
Lynchburg, Virginia

Architect:
Architectural Design Group
Shelby, North Carolina

A parish center for a newly identified parish. Includes worship center, commons, offices and support facilities. Designed to accommodate continual awareness of worship, common areas for fellowship and simple expandability

Jurors' Comments:
—A classic plan that reflects the post-Vatican II Catholic worship. All the Do's and Don't's have been addressed
—Rather dark and with few advantages of natural light
—Looks like a lot of building for the money; obviously spent prudently what money they did have

SPECIAL AWARD

Duke University Chapel Organ Gallery
Durham, North Carolina

Architect
Robert W. Carr, Inc., Associated Architects
Durham, North Carolina

A gift of a 4500 pipe organ to the University Chapel necessitated the design of a new organ gallery. Design parameters included access to existing aisles, preservation of details, sculpture, stone work, pews and a design harmony of new and old components.

Jurors' Comments:
—This is only a detail within a huge structure, but it is nonetheless a lovely detail
—Even though the organ appears baroque and the gallery has Tuscan, Georgian and Renaissance styling, it seems to work

Photo by Gordon H Schenck, Jr

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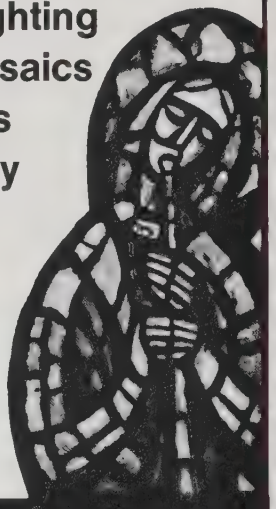

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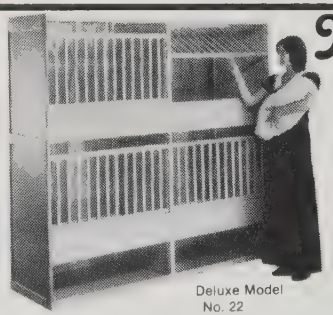

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1984 IFRAA NATIONAL ART AWARDS

"The show was one of our largest. All the entries were exhibited, providing the National Conference in New York City with an extraordinary overview of the scope of liturgical arts."—*Brenda Belfield, Chairman*

JURORS

Donald W. Thalacker
Director
Art-in-Architecture Programs
Washington, D.C.
Mr. Thalacker directs and administers a nationwide program, commissioning artists to create art works for specific sites.

Elena Canavier
Director
Public Art Trust
Washington, D.C.
Ms. Canavier directs a national program for the encouragement of art in public places, organizing exhibits across the country.

HONOR AWARDS

Kathleen Bettencourt
Chasuble vestments

Jurors' Comments:
Beautiful sense of color, dignity and originality not commonly found in church garments.—*Thalacker*

Wonderfully subtle color sense, very appropriate to church ceremonies. Well crafted.—*Canavier*

Stephen B. Connick
Thomas Merida
Sanctuary furniture

Jurors' Comments:
Pieces handsomely designed; work well with restoration of old church. The work reflects tradition and is creative in an original context.—*Thalacker*

Beautiful use of wood patterns and very contemporary banding of material combined with a solid feeling of tradition.—*Canavier*

Julia W. Kingsley
Stained glass (no photo)
St. Joseph's Catholic Church
Manteno, Ill.

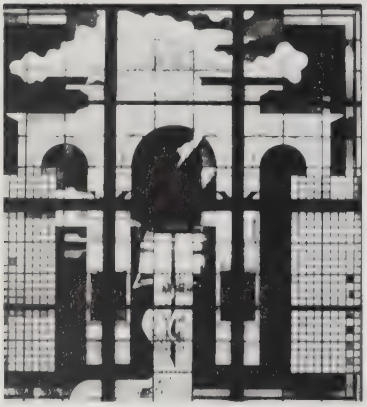
Jurors' Comments:
Variety of textures in glass alters and mottles the background and brings it in as part of the composition.—*Thalacker*

Well-proportioned design elements and subtle use of translucent glass to utilize background landscape as part of the pattern.—*Canavier*

William J. Schickel
Stained glass and font
St. Mary's Church
St. Clairsville, Ohio

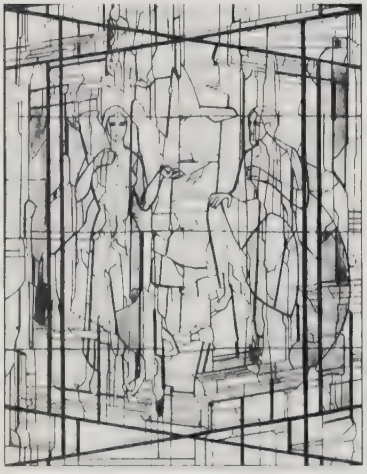
Jurors' Comments:
Excellent integration of sculptural elements and two dimensional images with keen awareness of power of moving water and an unusual sympathy for meaning of baptism.—*Canavier and Thalacker*

MERIT AWARDS



David Wilson
Stained glass
Christ the King Catholic Church
Dunbar, W. Va

Jurors' Comments:
Contemporary use of color and sophisticated awareness of architecture and design.—*Canavier and Thalacker*



Charles Z. Lawrence
Stained glass
St. Cyril's Catholic Church
Houston, Texas

Jurors' Comments:
Highly imaginative use of color and clear glass in combination with an architectural sense of depth created through intersecting planes.—*Canavier and Thalacker*

Millicent Rader
Painting, "The Paschal Mystery"
Office of Worship
Archdiocese of Washington, D.C

Jurors' Comments:
Has a haunting quality and invites contemplation; has visual hints of symbolic associations while encouraging viewer to develop his/her own thoughts.—*Canavier and Thalacker*

CITATION AWARDS

Dorothy Masom
Encaustic painting

Millicent Rader
Textile Easter banner, "Resurrection"
St. Ann's Church
Washington, D.C

Ann L. DiPlacido *Textile weaving, "Natural Formations I"*

THE 1984 IFRAA NATIONAL CONFERENCE New York City, October 7-10

by Jean Caffey Lyles

When the Rev. William Lazareth preached to a group of visiting church architects who came to Holy Trinity Church recently for a vesper service, his text was the New Testament passage about the woman who poured "costly ointment" over Jesus' feet in an act of devotion

Jesus' disciples, Dr. Lazareth reminded his listeners, suggested that the woman's generous gesture wasted a valuable commodity that could have been sold, and the proceeds given to the poor. The Lutheran pastor found a modern parallel to the "self-righteous disciples" in people he called "philanthropic philistines," those who believe that good music, art and architecture for the church are always "too costly."

"We have emotional and aesthetic needs," said Dr. Lazareth, "and some of us are culturally poverty-stricken." It is the "holy calling" of church architects and other artists, he said, to help the church be as generous as the woman in the New Testament story in addressing those needs

The costly gifts of artists, architects and musicians in the church "give us previews of coming attractions," said Dr. Lazareth, "by showing us the transcendent within the historic." The church's artists have a calling, he said, to "lead the people of God" in adoration with creative work that expresses a "sense of awe, wonder and majesty."

The picturesque turn-of-the-century neo-Gothic church where members of the Interfaith Forum on Religion, Art and Architecture (IFRAA) heard Dr. Lazareth's sermon and J. S. Bach's music was itself a

The 1984 IFRAA National Conference, held in New York City, October 7-10, was the culmination of a two-year planning effort by local IFRAA members. The theme, "A Week-long Festival of Religious Art, Architecture and Music," echoed the rich diversity of New York City churches and synagogues. The Conference agenda was consciously structured for maximum exposure to contemporary and historic religions, and offered participants opportunities to experience art, architecture and music from Trinity Church in downtown New York to the Cathedral of St. John the Divine in upper Manhattan. Special appreciation is given to the key planning efforts of Terry Eason (Program), Don Colburn (Publicity), John Potts (Support Staff and Finance), and Doug Hoffman (Conference Coordinator).

JEAN CAFFEY LYLES *is an Associate Editor of the Religious News Service. An abridged version of this article first appeared in Religious News Service, a daily interfaith news service with offices in New York, Washington, D.C. and Dallas.*

clear illustration of how an earlier Lutheran generation expressed adoration in architecture

Members of IFRAA, including pastors and denominational officials as well as architects, artists and craftsmen were told by several speakers at their three-day national conference in mid-October that the "sense of awe" embodied in many older church buildings is again back in architectural fashion.

After decades of designing practical "multi-purpose" church buildings, architects are today finding more congregations that want a "sacred space" designed solely for worship, one that has an atmosphere of mystery

The sense of holiness is enhanced, architects say, by such elements as acoustics that allow a long reverberation time for music, the subtle handling of light, and judicious use of stained glass

"What symbolism could possibly inhabit a building that can be used for anything?" fumed Thomas Beebe, director of the School of Architecture at the University of Illinois

When the worship space can be instantly transformed into a dining room or gymnasium, "everything becomes a rumpus room," complained New York architect Edward Larabee Barnes. Another architect said that when rooms were designed as "fellowship halls" but also used for worship, "we worshiped the kitchen serving-window."

Most conferees agreed that a church can have a sanctuary that is flexible, or it can have one that is majestic and mystical, but it is hard to have it both ways.

Architect Roger Patterson of New York City, a United Methodist official who works with congregations building new churches, noted that the price of land and the cost of building have forced most newly organized congregations to build a church one section at a time, with the second unit coming years after the first. Opinions differ on whether the first unit should be the worship space or the educational wing. One conferee declared that church leaders who regard a large and impressive worship space as first priority suffer from an "edifice complex." Another suggested that building the social hall before the sanctuary is "taking care of the body before the soul."

An informal polling of participants suggested that Baptist churches generally build educational space first, believing that a strong Sunday school is the key to church growth, whereas Lutherans want the worship space first, arguing that it is the liturgical services that draw new members

But many churches want a building that can immediately accommodate worship, church school, potluck suppers, board meetings, day care and recreation. Unless they can rent space adjacent to their building site for some of the activities, the first building must serve a variety of functions.

"Instead of 'multi-purpose,' we're suggesting the new term 'celebration space,'" said Mr. Patterson. "The space can be dressed and undressed for the occasion."

With the severe financial strains many congregations face, there is risk of paring down plans so radically that both worship and educational space prove inadequate. "I tell them they're not ready to build if they're asking 'How can we do this cheaply?' " said one architect.

And indeed, for those who can afford it, a dominant trend in church building is a return to opulence.

Architects of both religious and nonreligious buildings are using more luxurious materials—less concrete and more marble, granite instead of glass, Paul Goldberger, architecture critic of the New York *Times*, told the conference. Noting that recent downtown buildings in Houston illustrate this trend, he said, "Houston is still a rich city, eager to show itself off. But this is more than a display of riches." What is being sought is a "feeling of permanence," he suggested.

Similarly, said Mr. Goldberger, people want their church buildings to communicate a sense of continuity and permanence, rather than announcing that "everything changes."

At the same time there is a resurgence of interest in craftsmanship. Conferees visited the Episcopal Cathedral of St. John the Divine, where apprentice workers are learning the ancient arts of stonecarving under the direction of master stonemasons, and cutting the stones for the massive church's unfinished towers.

An exhibit of winning entries in IFRAA's own art and architecture competition displayed the kinds of expensive hand-made items that some churches choose instead of the assembly-line wares out of the church-supply catalogue. Fine craftsmanship was evident in handwoven chasubles, hand-embroi-

On tour in New York City.

dered paraments, etchings of the Stations of the Cross, carved stone baptistries, custom-designed stained glass, elegant sculptures and paintings.

The use of such arts and crafts in church decor makes a religious building "the work of many hands," said Mr. Barnes, "and not simply an ego trip by one architect."

The desire for "quality" in design and workmanship and the yearning for continuity with the past are both related to the current architectural preservation movement. Preservationism was the most hotly debated topic at the meeting here.

In cities around the country, local "landmarking" commissions have designated churches of historical interest or architectural excellence to be "landmark" buildings. Such a church building cannot be torn down or its exterior altered without the landmarking panel's approval.

Such cases have brought proponents of preservation into sharp conflict with financially troubled congregations. Some crumbling nineteenth century landmark edifices are drafty museums, difficult to heat, in need of repair, and too large for a dwindling congregation to maintain. But the congregation is barred from demolishing the old building or remodeling it to fit the church's current needs. Not surprisingly, some church leaders regard the landmark statutes as a violation of churches' First Amendment rights, as an instance of a government interference in the practice of religion.

Mr. Goldberger explained the preservation movement as a natural response to an era of rapid shifts, a plea for halting the pace of change. The impulse to preserve old buildings also stems from "a fear that contemporary architects cannot equal the quality of older buildings," he said. It betrays "a mistrust of modernism and a passion for some sort of past."

Even "wretched buildings" gain acceptance over time, said Mr. Goldberger. The World Trade Center buildings, which tower over lower Manhattan, out of scale with the rest of the skyline, "aren't any better than when they were built," he said. "But as they grow familiar, they become symbols of continuity and take on a more benign aspect. We like places to feel like they've been there for awhile."

Preoccupation with the past is the most distinctive trend of current architecture, Mr. Goldberger said. "There is clearly a resurgence of classicism," he said. Architects are "evoking literally or interpretively the forms of the past." Sometimes, he said, they "are picking up bits and pieces of historical architecture and dropping them into modern buildings."

The trend goes under the name of "post-modernism," said Mr. Goldberger, a term which some architects dislike as much as French chefs abhor the label "nouvelle cuisine." The post-modernist impulse stands in stark contrast to the Modernism that spawned whole cities of clean, unadorned shafts and boxes whose uncluttered lines finally brought on boredom. Modern architecture came to be looked upon as cold, austere and excessively rational.

"Most people didn't especially like modern architecture," he said. "There is something wrong when a style is incapable of speaking on an emotional level to the mass of humanity."

Now, he observed, architects are "struggling to get a sense of time back into architecture." There is concern for "contextualism"—the idea that a building should have something to do with its surroundings—and the buildings being designed are more picturesque.

"It makes for more memorable—and thus more permanent—buildings," he said. Architects are designing buildings that "wear a badge of our moment" while "echoing historical forms."

Religious structures "almost always reflect the larger architectural impulses of our time," said Mr. Goldberger, who sees the current role of religious architecture as enabling "the church to be a presence against the shifting sands of time."

Other speakers noted that religious architecture is being affected by theological and ecclesiological trends. As churches become less hierarchal, the interior space of churches is changing in appearance, said Edward Larabee Barnes—first to "in-the-round" seating arrangements, then to more random, less symmetrical patterns, and finally, to "loose chairs."

Most of the architects agreed that more churches today are being built with movable seating than with fixed pews bolted to the floor. Congregations prefer the option of arranging the space differently for various kinds of worship. The

Conference participants see the stone cutting at St. Patrick's Cathedral.

trend is a return to a practice of the Middle Ages, when there were no seats in churches, and people stood or sat in the empty floor space

The movable seats designed for new churches are not flimsy folding chairs, one participant noted, but substantial upholstered chairs or pews.

Mr. Barnes said he believed the ecumenical movement has had a detrimental effect on church architecture. He suggested that the World Council of Churches' efforts to unify Protestant bodies had caused "an averaging out of things," and eliminated the differences that might be reflected in distinctive architectures. At one end of the ecclesiastical spectrum, "there are now less candles and incense," and at the other, "less total immersion," he said. "Most architects regret that."

His very ecumenical audience clearly didn't agree. In fact, some participants saw a return to roots, with congregations wanting their buildings not only to look "churchy," but to express a distinctive denominational ethos

One architect recalled a church building committee in Dallas who said it "wanted people who saw the building to know immediately not only that it was a church, but that it was clearly an Episcopal church." Many congregations prefer a "traditional" style that seems to express that there are some unchanging values in a changing world

The architectural elements that once delivered clear messages may have trouble doing so in crowded cities, said architect William J. Conklin. A church's exterior announces the presence of religion even to the "unrepentant," said Mr Conklin, while the inner form "speaks primarily to the converted."

Church steeples were the tallest structures in town in an era when the church was more powerful, he said, but "a spire in Manhattan doesn't mean what it used to mean." In dense urban areas today, he said, the church "has a more effacing self-image. It doesn't want to communicate power and dominance. The tallest towers in town belong to Donald Trump, a real estate developer, not to Archbishop John O'Connor."

Mr. Conklin urged architects designing urban churches to "use the language of the city" and make the church "part of the streetscape" to express that the church is part of its community

The users of religious buildings are today playing a larger role in their design, said members of a panel on "user participation."

Instead of dealing only with a small building committee, church architects now often meet with the congregation as a whole in workshops to explore the kind of building members want and need.

"We used to make some nice architectural renderings, put on a three-piece suit and go in and say, 'This is what you need.' That approach is no longer possible in a consumer-oriented society," said lecturer-critic Robert Marquis of San Francisco.

"All users of the building have to be considered, not just those who paid for it," said Mr. Marquis. He finds in workshop sessions that there are always diverse and conflicting viewpoints. Consensus is seldom possible, "but it's important that people feel they've really been heard."

John Dillenberger, an historian, theologian and retired president of Hartford Seminary, said that congregation members "should not be afraid of architects, but one should not decide one is an architect oneself."

Having chosen an architect, a congregation should trust his judgment, he said. "Many buildings get ruined at the last moment, when someone insists on a change that doesn't make sense to the architect, or when junk gets put in the building later"—furnishings the architect didn't choose

In choosing the right person to design a church, the architect's "track record" is important, but "whether he's built a church before is irrelevant, unless he's done one that's bad," said Mr. Dillenberger. "Some have done too many, and their subsequent designs turn out to be merely variations on a theme."

A fresh perspective might come from an architect with broad experience designing other kinds of buildings. "I don't know an architect who wouldn't like to design a church," he said

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IFRAA POST-CONFERENCE EUROPEAN SEMINAR ON CHURCH ART AND ARCHITECTURE

by Donald J. Bruggink

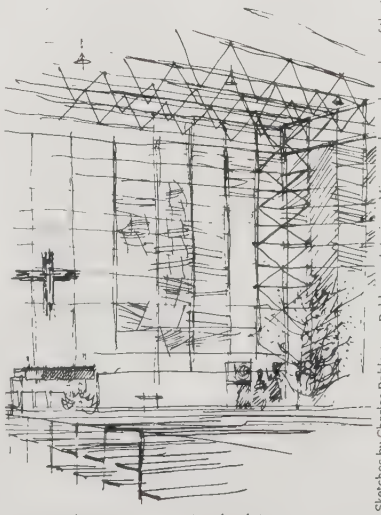
Sketches by Charles Pohlmann

The IFRAA European Seminar worked within the confines of a ten-day trip during which churches in France, Switzerland, West Germany and the Netherlands were visited. Included were two spectacular pilgrimage churches[1] and some with renovations retaining elements from an earlier church and involving major rebuilding on severely restricted sites. Enriching the seminar were the various works of art, including tapestries by Fernand Leger; mosaics by Jean Bazaine; stained glass by Gabriel Loire, Jean Bazaine, Fernand Leger, Johannes Schreiter, Dominicus Bohm, Gottfried Bohm, Georg Meistermann, Wilhelm Buschulte and Ludwig Schaffrath; and sculpture by Henry Moore and Waldemar Kuhn.

The major interest of the seminar focused upon parish churches and their artistic accoutrements. Within the past two decades, these churches have moved, sometimes simultaneously, from the period of modern functionalism and brutalism through a transitional period to the present state for which there is not yet a name with any meaningful accuracy.

Appropriately, the seminar began in Paris with that first of modern churches, Auguste Perret's Notre-Dame, Le Raincy, built in 1922 of reinforced concrete and glass, and incorporating a plan showing a first-fruits of liturgical renewal. A corresponding functionalist use of steel was found in Paris—not in a church, but a museum of modern art—in the Centre Georges Pompidou, that marvelous inside-out, erector-set, functional-whimsical building.

A more ecclesiastical and more aesthetically controlled example of modern functionalism is the marvelous Pius-Kirche in Meggnen, Switzerland by Franz Fueg. Completed in 1966, it is the ultimate Miesian space frame of grey steel, with infills of Pentelicon marble slabs, which with a 28mm thickness are translucent in predominant shades of gold-brown. The building, which was approved by a two-thirds vote of the citizens of Meggen, is described by its architect, Franz Fueg, in terms very similar to those used by Edward Sovik: "The church is neither a house nor a parish hall, but merely a wrapper, fixing the place at which the community becomes an ecclesiastical congregation." It is undoubtedly one of the most elegant wrappers in Christendom.



Sketches by Charles Pohlmann, Minneapolis, and member of the tour group

Pius-Kirche, Meggnen, Switzerland. Franz Fueg.

A style that perhaps reached its apogee in the 1960s was that of brutalism. Whereas Perret in the 1920s had used reinforced concrete to span great distances and hold great walls of glass with delicacy, the concrete churches of the 1960s give the feeling of great mass and weight. The parish church of Antony on the outskirts of Paris by Pierre Pinsard (1967) boasts a splendid entrance and a lucid, rectilinear interior on a restricted site. Contemporary tapestries and a red clay tile floor add warmth to offset the raw concrete walls, beams and ceiling.

In West Germany, IFRAA seminar participants visited three more brutalistic

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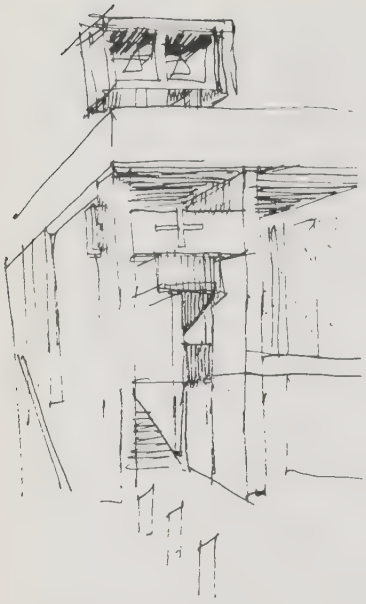
PROFESSOR DONALD J. BRUGGINK *designed and led the* IFRAA *Post-Conference European Seminar on Church Art and Architecture last fall. Following the National Conference in San Francisco in October 1986, he will also lead an* IFRAA *Post-Conference Seminar in Japan.*

[1] At Naviges and Wigratzbad, both by Gottfried Bohm



St. Jean Porte Latine, Antony, France (near Paris.)

churches, as well as one in the Netherlands, all from the 1960s: the Evangelischer Versohnungskirche of Mannheim-Rheinau by Helmut Striffler (1965); St Matthaus in Dusseldorf-Garath by Gottfried Bohm (1968); Heilig-Geist-Kirche in Emmerich by Dieter G. Baumewerd (1966); and the Thomaskerk by K. L. Sijmons in Amsterdam (1966)

Whether the root cause for this spate of brutalistic churches lies in the sculptural possibilities inherent in the plasticity of poured and reinforced concrete, or whether it lies in the psychology of the 60s, will take more research than the subject has yet been given. However, this building type seems already to have run its course, despite the many genuinely fine churches built. Judging by the subsequent direction of European church architecture, it would appear that the psychological sense of strength inherent in concrete is not as important as the sense of warmth inherent in wood. Further, should the concrete begin to spall, the appearance of strength becomes manifestly illusory. Whatever the reasons, the use of concrete as an exposed structural component in European churches seems not to have made it into the 1970s, even though the architects responsible for some of the most successful are still practicing—albeit in another style

The architect who has built more satisfactory parish churches in Switzerland and West Germany, both aesthetically and functionally, than any other is Professor Justus Dahinden. Three of his many churches were visited by the seminar group in the company of the architect: The Coronation of the Virgin in Zurich; St. Antonius in Wildegg; and St

St Matthaus Kirche, Dusseldorf-Garath, W. Ger.

Francis in Huttwilen (1969).

All three are marked by exteriors, which while highly distinctive nonetheless fit into their surroundings, whether surfaced in shingles or copper cladding While each interior is distinctive, all are marked by striking volumes that mark them as special places, at once gathering and surrounding the congregation and enabling it to participate in the sacramental nature of the community. While liturgical furniture is frequently of marble, the ceilings are usually of wood and floors are of tile or brick. Space is at once a shelter, offering the gathered warmth and protection, yet with a distinction that

Pilgrimage Church, Isny, W. Ger. G. Bohm

marks a holy space, not overwhelmed by material furnishings. The austere elegance of the furnishings makes them seem a part of the gathered community, for the royal priesthood, but not set apart for priestly caste.

Dahinden's most recent projects are in the vanguard of those incorporating the church as a part of a larger community complex, as for example, the pairing of a church, vicarage and town hall at Linzenholzhausen. Even in 1968, Gottfried Bohm's brutalistic St. Matthaus in Dusseldorf-Garath was built immediately adjacent to a shopping center and a home for the aged. This trend toward community relationship seems to be growing, and in the architecture of the 1970s and 1980s, the material, size and style seem to emphasize the relationships of community within the church as well.

The *Gemeindezentrum* of Kettwig-Nord with its multiple pitched roofs is built in deliberate contrast to an adjacent suburban development of predominantly multi-storied, rectilinear, white-stuccoed apartment blocks. The multiple units of this ecclesial community center are for kindergarten, library, meeting rooms, youth disco, gathering rooms for the elderly, offices and dwellings for the clergy, and the main church rooms. All have pitched roofs, with a circular brick tower for ecclesial identification. The total complex, serving both Protestants and Catholics, exhibits an aura of rural *gemutlichkeit* which is, nonetheless, architecturally controlled (Gottfried Bohm with Gunter Kaintock) and juxtaposed to the least creative of modern apartment house blocks. The Roman Catholic church room for the complex is interesting for its straightforward simplicity. The pitched roof, with steel, brick and glass construction is simple, light and open. Its distinction is in the wood ceiling, decorated with a cycle of paintings depicting the life of Christ, birth through death to resurrection. The architecture of this ecclesiastical community center, both in style and facilities, makes it clear that the church is a place of fellowship and worship, the opposite of the sterile isolation implied by the apartment dwellings of the village.

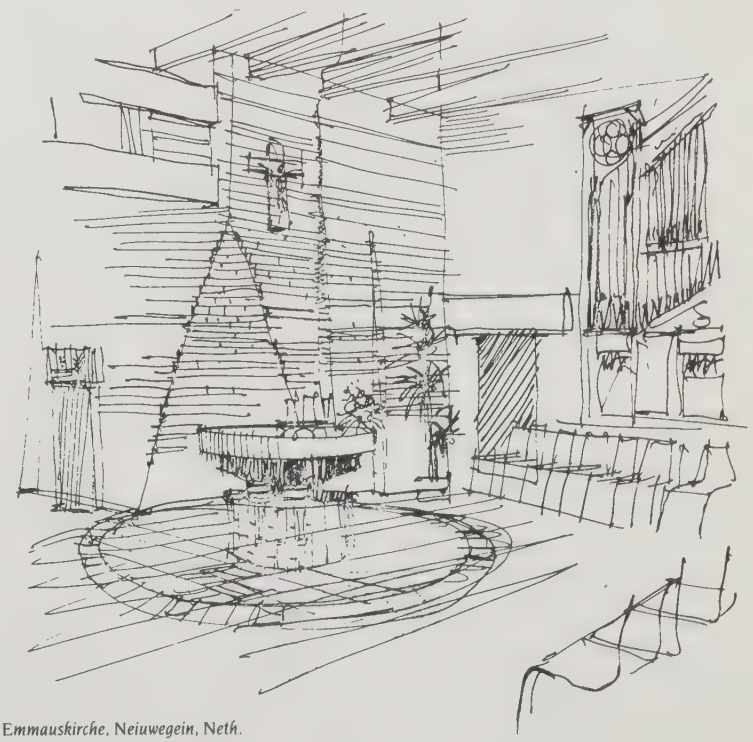
Similarly, in the Dutch churches, Emmauskirche, Nieuwegein (1976) and Het Anker, Hazerswoude (1976), different ways are pointedly developed with a view toward community. It is interesting that the Dutch firm of A. Alberts, which is currently responsible for the "lowest energy consumption building in the world"—the 2,400-person head office for the NMB Bank in Amsterdam—has nonetheless lavished such design care on two relatively small church complexes.

The Emmauskirche works for a "spiritual" community, one for the worshippers of this Protestant Church, the other for anyone who wishes to use the center of the building: a chapel (in visual relationship with the worship room and the meeting hall) or spatial focal point that bears the ancient symbols of the primal elements: earth, water, air and fire

Het Anker, in Hazerswoude, bears the more familiar community functions: worship, health center, youth groups, library, hall for musical and theatrical performances, party hall, game balcony and bar. A hundred-year-old organ from the earlier church has been incorporated into the new. Again, the firm of A. Alberts gave meticulous attention to the complex needs of the specifically religious and larger community.

Both the devotional and functional needs of the churches of northern Europe are rather different than those in America. Because of the practice in such countries as the Netherlands and Germany of teaching Christianity in the public schools, the need for the functions served by our Sunday schools is eliminated. However, in contrast with the 1950s and 1960s, when European churches were essentially halls for worship with perhaps ancillary spaces for a kindergarten and church offices, the recent emphasis is on churches as places of community, and this concept has reached a new sophistication.

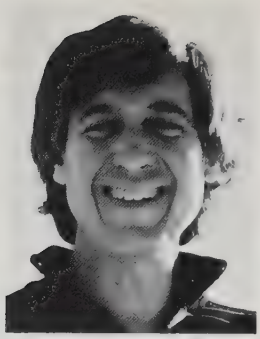
Liturgically, European churches still exhibit the clarity developed through the Church's renewal. However, in keeping with Vatican II, there seems to be less "liturgical triumphalism." As a result, the distinction between Catholic and Protestant churches is no longer so marked. In both, the liturgical furnishings are of high quality, and in neither does there seem to be a strong movement to make the furnishings moveable. For seating of the congregation, pews and chairs are found in relatively equal numbers. For both Protestants and Catholics, the architecture that gathers the people of God around the means of grace in Word and Sacrament constitutes the norm. At the same time, creativity, inventiveness and change continues. Church architecture in Europe continues to be vital and alive



Emmauskirche, Neiuwegein, Neth.

A DESIGN STUDIO IN RELIGIOUS ARCHITECTURE

The Temples Quarter: Part One



by Stanley Ira Hallet, AIA

In the mountain valleys of Utah, a student of architecture designs a mosque for a North African congregation. Wanting to demonstrate how mosque forms can develop into the future, he spans the entire 100 meters of the congregational space with a highly sophisticated space truss. During the next several weeks, he builds an intricate model of the giant space truss, copying the gentle proportions of the roofs of the Friday Mosque at Cordova. After assembling the multitude of building parts, he stares at the vast, continuous space below and confesses that something is still missing.

"It's the columns. The prayer hall needs columns!" he exclaims. The next morning, rows of delicate columns, all in varying values of blue, rise from the floor of the mosque. He imagines long lines of chanting, robed figures. Perfectly framed by the blue columns, their prayers melt into the rhythmic patterns of the Islamic spiritual world

STANLEY IRA HALLET *is a professor of architectural design at the Graduate School of Architecture, University of Utah. Architect, author and filmmaker, Hallet's Peace Corps experience in Tunisia and a Hays-Fulbright Lectureship in Afghanistan led to many films and articles and a book entitled,* The Traditional Architecture of Afghanistan. *His interests in religious architecture and gardens are further reflected in courses and lectures developed in Islamic Architecture and in actual works executed in the architectural studio of Hallet Hermanson and Associates*

The forest of columns reaches upwards to a height of eight feet, while the great spanning truss soars sixteen feet above. While the columns below never touch the truss overhead, the two ideas—one old, the other new—are combined to define a new sense of religious space, rich in its memory of the past while vigorously restating the questions each religion or culture needs to ask.

In this manner, the "temples quarter," as it came to be affectionately called, came into being. It is, in fact, an architectural design studio exploring religious themes for graduate students at the University of Utah. Although set deep in Mormon territory, the temples quarter practices a form of reverse proselytization, asking students to reach back into the histories and legends of sometimes unfamiliar religious groups to gain some understanding of their theological/cultural clients, and determine the next design step appropriate today.

The range of religious topics or spiritual themes chosen was broad and ambitious. Although mainstream religions were most popular, certain students were drawn to more esoteric practices. Interspersed between Hindu, Judaic and Christian temples were the ancient kivas of the Anasazi Indians, the elaborate sweat houses of the arctic Eskimo tribes, and the peyote housing structures of the Huichol Indians of Mexico. Religious themes offered additional dimensions for the studio to investigate. The questions of death, cremation and burial became appropriate subjects for architectural exploration. Finally, centers for meditation and study combined the religious activities of many diverse groups. The list of directions to take and emphases to make seemed endless.

Drawing from student projects, this first of two articles will focus on the more familiar religions and will conclude with a design proposal involving Judaism, Christianity and Islam. A second article appearing in the fall issue will explore religious models and rituals more tribal in nature and will conclude with a project, the St. Stephen's Retreat Center (a collaborative work with Robert Hermanson), which shows the influence of the "temples quarter" on my own practice.

Before describing the student projects, however, several studio problems are worth mentioning. These short, preliminary exercises might prove useful to both designers of religious works and those well-intentioned but often frustrated building committees. Take, for example, the problem of deciding where to begin

Prelude to Design

After tracing the traditions and myths of a faith, and studying the historic building forms used to express them, the student begins to see architectural problems with a new perspective. From this new vantage point, the everyday structures of vault, dome or cube of space can take on metaphysical or cosmological meanings.

The sun, for example, is not only the primordial source of energy, but now plays a mythological role that affects the organizations of internal spaces and groups of buildings. Relationships between earth, building and sky reflect deeply rooted cultural biases.

A Zoroastrian fire temple lifts its columns of air, fire, earth and wind to the sky. Contrarily, an Eskimo's sweat house burrows to Mother Earth, choosing to return to the womb rather than climb up into the heavens. As the students explore the architectural histories of their religious clients, certain results are inescapable. The various forms of man's religious architecture tell many stories, and over the centuries remain rich libraries containing man's architectural heritage. Today, the need to look back and study the contributions of past generations is an essential prelude to new works. One requisite of architecture has always been to preserve the ideas and aspirations of a community; to continue the discussion one generation must have with another.

The Gate or Way Exercise

Unfortunately, most design problems that begin surrounded by stacks of books often suffer from "library block," an inability to leap from desk to design decisions. We developed a twenty-four hour problem called "The Gate or Way" to help launch the design act. Instead of the usual programmatic or site analysis studies, students were asked to develop two conceptually opposite gates or doorways to their yet undefined projects. While solutions this early were bound to be naive and superficial, the "Gate or Way" problem did provide immediate design debate, constructive discussion and, more important, humor.

For example, a student proposed a Jewish synagogue in downtown America. His first solution was inspired by the awesome gate of Herod's Temple in Jerusalem. He exclaimed, "Since the Jews are now free to proudly proclaim their ancient religion, they should adopt the monumental style of Herod's Temple, its great stairs, richly carved golden doors and hidden sanctuary."

Pointing to a second proposal, he offered a more down-to-earth approach. He admitted that the Jews had no great tradition of building doors. During the Diaspora, the Jews understandably adopted a "low profile." Living in Jewish neighborhoods or ghettos, they were either prohibited from building at all, or were obliged to use the craftsmen of their gentile hosts. After centuries of wandering, many kinds of doors were used, and most often they followed the styles of their neighbors.

In response, the student designed a simple, barren wall, fourteen feet high, devoid of any character. Upon the monotonous surface he randomly placed three intricately detailed doors. One doorway is baroque, another Moorish, while a third follows classic Italian lines. Curiously, only one door can be opened; the others are fake. The student suggests that this "Gate or Way" more honestly reflects a history of Jewish repression and the need to hide behind locally inspired facades. Only one door could be opened, curiously restating the constant need for Jews to survive, to be facile, to be clever Only they would know which of the three doors would actually open. The class never did learn.

In twenty-four hours the posing of the "Gate problem" raised critical questions What can a gate be? A gate in a wall, a gate without a wall, many gates, one gate? Form, materials, details, inscriptions needed definition. Finally, students asked, if there is not yet an understanding of what our projects are to be, how can we build the entry? Ultimately the problem of "Gate or Way" became a vehicle for discussing what should be on the other side!

After passing through many doorways, and after much debate, each student finally chose a site and built a conceptual model to communicate the issues he thought most important. These early models embodied the ideas of future designs, and reminded the student of his original goals

Discussions Regarding Final Projects

The Essenes. The Essenes, an ancient Jewish "splinter" group, dedicated themselves to the study of Torah and ritual ablution in water. Separating from the ordinary practices of Judaism in the fifth cen-

Essenes—Festival Court. David Perkes.

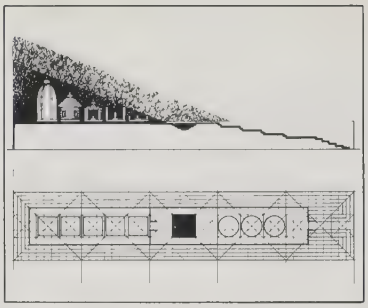
tury B.C., they built a community at Qumran for communal study and religious practice. One student proposed a twentieth-century retreat and study center devoted to practice and meditation. Waterways are carved into the hillside to "remember" the ancient rites and tie a series of traditional building types into a small communal village. Although the structures appear to rise out of an arid landscape, the presence of man's design is felt through new manipulations of wall, detail and color. Inside a room for study, the rusticated stone slabs of table and podium are contrasted against carefully chiseled walls and intricate wood shading screens.

Water bubbles out of a deep well in the most holy section of the retreat center. It flows into the mikvah, an ablution bath traditionally used by Jewish women to cleanse themselves after menstrual periods, but now used by the priests for purification. The water continues into further pools for ablution and meditation, finally irrigating precious communal gardens farmed just below the village. An entrance gateway grows out of archeological ruins. A single, carefully cut stone spans two heavy rock walls.

To enter, one carefully tiptoes across tiles placed a few inches below a threshold of running water. Everywhere one looks, it would seem, earth, water, garden and building meet to become what is experienced as an historic sense of place

Hindu Temples. After weeks exploring the highly ornate and erotic sculptures of Hindu temples, a student turns to the complex geometries basic to Hindu temple planning. In elaborate temple houses, the Hindu gods are invited down from their heavens to inhabit richly decorated idols, each occupying a precise location in a geometrical framework. The resulting square is arranged into endless variants based upon the same cosmological geometries. The squares of temples, outbuildings, waterways and gardens are then linked together until a procession of geometric forms multiplies to become a long spine of parks and temples

With the reinterpretation of the Hindu temple geometry, a single square of water is shaped and crenelated to form a pool of fastidious complexity. It shimmers with light as the sun crosses over the sky, becoming a radiant punctuation point along the series of gardens and temples. This twentieth-century Hindu complex appears to slice through the jungle landscape as if a colossal jeweled sword had been dropped from the heavens above.

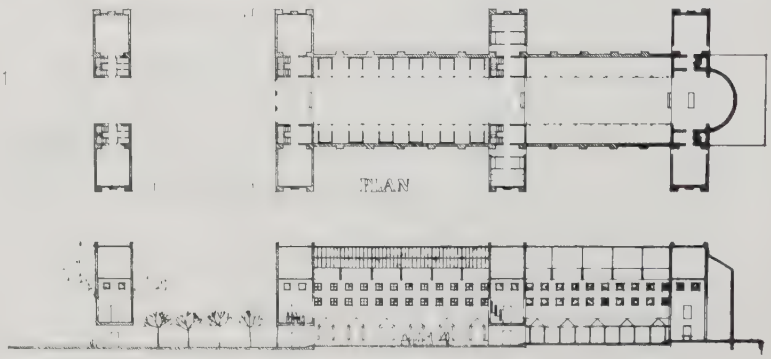


Hindu Temples. Henry Schlichter.

Christian Basilica Church. Interested in early Christian basilica forms, one student compares the Catholic processional space to the activities of a great street or way. He recalls the architectural form and symbolic mosaics of Sant'Apollinare Nuovo at Ravenna, and likens the rows of martyrs rendered in gold mosaic on the side walls of the basilica to the ritual of trip, homage or pilgrimage. Like their mosaic counterparts in other basilica churches, the worshippers move through the nave, their attention continuing up to the altar and beyond, rising to the eastern sky.

The proposed church elaborates upon this concept of "way." First, the entrance gate is extended away from the church proper out into the surrounding city, connecting the exterior, urban street to the religious one inside. Once within the church nave, a series of minichapels reminiscent of the stores along the market street carries forward the rhythm of the continuing progression.

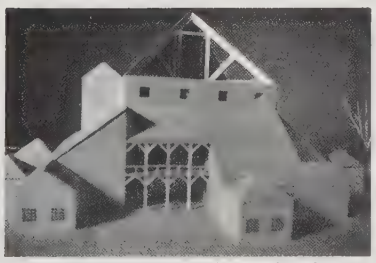
Overhead, simple wood trusses repeat in perspective, urging the congregation on. In the center of this celestial highway, a golden stripe leads the worshipper under a canopy of trumpeting organ pipes into the worship space. The "way" continues past the altar, finally slipping through a window facing the east and on to the promised paradise beyond. Along this "way," structure, chapels and windows mark the beat of the processional walk. Every step becomes an act of worship. Every element of the design reinforces this simple message.



Christian Basilica. Jeff Harris.

A Synagogue for Poland. A synagogue is proposed to hold the few remaining Jews wishing to pray in Poland under a new, "enlightened" religious policy. While the wooden structures of the traditional buildings and synagogues of the area remain strong archetypal forms, the student wants the everyday rituals of religious study and animated debate of the Hasidim to further shape his architecture.

He first designs a small room filled with books. Ancient discussions of Talmudic law line the walls and overflow onto a table set in the center. Huddled around this table the Hasidim pray, study and debate the writings of the Mishna or the Talmud. The study or prayer room is repeated, multiplying in number and forming larger rooms for discussion or celebration, finally culminating in the



Synagogue for Poland—Hasidic. David Herbert.

central, open synagogue space. There the Hasidim line the balconies, joining together in one grand community of prayer and song. In the center of this gathering space, the outline of the small prayer room appears once more. It is now the bema or platform for the reading of Torah.

A Center for the Study of Early Judaic, Christian and Islamic Thought. Unwilling to be limited to any one of Western Civilization's three principal religions, one ambitious student decides to look at them all, intrigued by their common vocabulary of early forms. He proposes a center for the study of their histories, shared ideas and evolved differences. His investigation describes the formation of their architectural religious spaces.

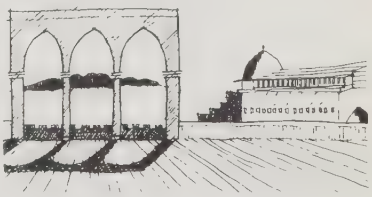
In Judaism, it was most often a simple room where the men gathered around the central bema for the reading of Torah. The scrolls of the Torah or "Word" were sheltered in an ark placed in the wall oriented to Jerusalem. Early Christians adopted the Greco-Roman basilica plan, rethinking the position of the altar and soon reversing the orientation of the congregation. The columnar mosque of Islam held rows of endless prayer spaces, all facing the qibla wall, denoting the direction of the holy Kaaba in Mecca. A small mihrab or niche was soon carved out of the qibla wall, evoking the memory of the Prophet Mohammad who once led the congregation in prayer.

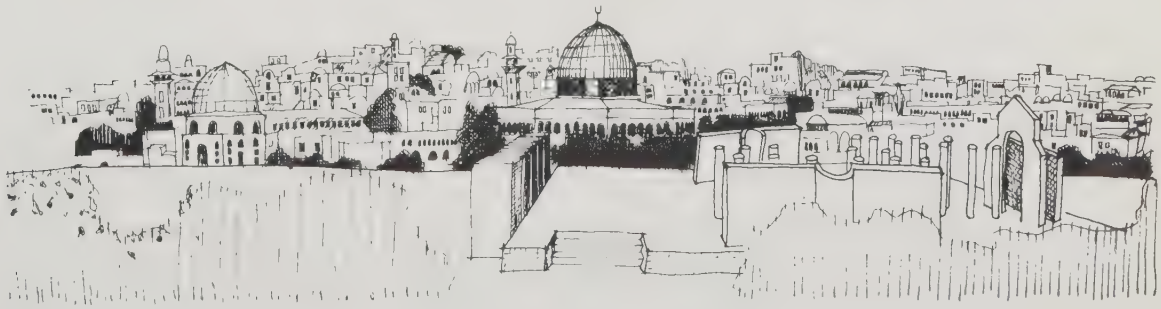
In all of these early religious spaces, the architectural vocabulary of niches, columns, arcades, naves, tables, platforms and altars appears borrowed from each other's shared histories. One is impressed by the distinct organization of each religious space as well as the common origins of their religious parts.

The student discovered other examples of common ground in his historical investigations. The temple mount in Jerusalem is one such "cause celebre." It is the site of the biblical account of Abraham and Isaac, or Ishmael according to Muslim tradition. It is also the site of David's Temple, the Holy of Holies, and Herod's Temple. Here on this mountain top, the winged horse Barak took Mohammad on his legendary night ride. Today, it is the site of the Dome of the Rock. While it is one of the earliest buildings of Islam, the golden dome and circular plan are derivative and politically inspired by the early Christian shrines and churches that still surround it.

In the middle of this historic landscape, the student selects a hilltop site in Jerusalem for his center. He levels the top of the hill in the manner of the temple mount and places three sculptures, each reductively illustrating the early organizational principles of the three religions. In one, the ark of Jerusalem is directed to the neighboring temple mount; in another, the altar of Christianity faces the eastern sun, while in the third the mihrab of Islam is oriented to Mecca. The grouping of sculptures occupies the center of a chiseled-smooth stone platform. Along one side a wall of study, living and prayer spaces reflect the characteristic profile of the city of Jerusalem. Along the other two side walls, shaded garden areas are also placed for meditation. The fourth edge of the platform is left wide open, framing the city of Jerusalem, its churches, the temple mount and the Dome of the Rock. The center reaches out to this great world city to embrace her religious history, while carefully sheltering in its court the unique contributions each religion has made. In every corner of the study center, the common ground is felt. Three stories are told—at times distinct, at times inseparable.

(The second of this two-part article, which will appear in the fall issue, will illustrate projects containing the rites and ceremonies of less familiar groups, but which also grew out of Professor Hallet's design studio, the Temples Quarter.)





Center for Study of Early Judaic, Christian and Islamic Thought. John Magnus-Abell.

THE AMERICAN JEWISH ENVIRONMENT: AN ARCHITECT'S POINT OF VIEW

by Charles E. Egosi, AIA

Let us take a long, hard look at our houses of worship. For much of American Jewry, life had started around a small schule[1] in New York City's East Side. This was the center of the Jewish world. We wandered outside to provide for our material needs, but we returned every day to our little schule to fulfill our spiritual needs

Isolation, however, is not a Jewish doctrine. While maintaining a commitment to tradition (in varying degrees) we, the Jewish people, have continually participated in the shaping of the world around us. When we moved from the neighborhood schule to the outer world, from the city to suburbia, from suburbia to rural, and back to the city again, we had acquired a new outlook on the world

It would be naive to believe that this dynamic participation in the "outer world" did not have an effect on our people. Priorities shifted with us as we moved from the cozy little schules to monumental structures in suburbia, opening wide doors to the "grand Jewish family" on High Holidays

These massive warehouses of tradition, factories of B'nai Mitzot[2], are unable to face the challenges of today. Declining birth rates, increasing intermarriage and dropouts from the central stream of Jewish life (just to cite a few) have had detrimental impact on the fiber of Jewish life. At the same time, we are experiencing a revival: An increasing number of young adults are rediscovering an interest in the religious life.

The eventual effect of these opposing currents cannot be predicted, but for a large number of congregations, at least one result is obvious: The synagogue erected thirty years ago cannot provide the proper environment for today—if it ever could.

How can we cope with the challenges presented by these changing situations? How can we seize the opportunity to do something today?

It would appear that the revitalization of the Jewish community might happen in two ways: one, the renewal of the human structure of the congregation; and two, the renewal of the environmental structure housing the congregation

There has been an historical separation of these two types of structures in the attitudes and literature of our people, but I believe that they actually must be treated with the same concern.

Let me present, from an architect's point of view, the importance of providing a proper religious environment.

To illustrate, think of a lonely kid, standing on the Bemah[3] before a crowd, his first step toward religious responsibility. When he steps up to the Bemah he should be surrounded by friends and family, giving him a feeling that will strengthen his commitment, one that will be challenged daily in the outside world. His schoolmates have different holidays, different commitments, different life styles, but on this day he has an opportunity and obligation to reinforce his Jewish identity.

Instead of finding the closeness of an intimate shelter, however, he is confronted by a huge, over-decorated, long and narrow gymnasium where his friends seem distant in every way and to the boy, provide no support. He cannot establish eye contact nor see their smiles. He can-

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[1]From the German "schule" or school house Yiddish meaning prayer hall

[2]B'Nai Mitzot, Hebrew expression, Sons of the Good Deed

[3]The platform from which the Torah is read is traditionally called the Bemah. It is sometimes referred to as the pulpit area

not be sure they will be able to hear what he has to say, however sincerely it is said. Perhaps his grandfather, the root of his ties to family and tradition, is in a wheelchair and cannot be near him because there is no access provided to the Bemah.

How can we prepare our young for this struggle of identity, which in future years will continue to confront them? How are we going to be sure that our houses of worship are a vital element in their lives, change though they may? I believe it is incumbent upon a congregation to analyze every five years the impact the changing environment (physical and psychological) is having on the structure that houses its people. Are the needs of the day fulfilled by the present structure? Are the present facilities attractive to prospective members?

The first step the leadership must take is to appoint a fact-finding committee with the broadest participation (and therefore, support) possible. Every group should be represented: Sisterhood, Men's Club, Ritual Committee, Senior Citizens, Singles. Not only would the input of these groups be beneficial to the leadership, but the experience would be valuable to the individuals themselves. We cannot expect a congregation to approve and pay for changes if we do not give them an opportunity to understand and participate in the planning. No congregation will survive very long unless the congregants play an active role in decision making.

The Committee's first task should be to retain the services of a professional to assist them in analyzing their current structure and how well it meets the needs of the present congregation.

- What changes have taken place since their last analysis?
- In what physical condition is the present structure?
- Does it meet old and new building safety and fire prevention codes?
- Is the electrical system of adequate capacity? Does new equipment require additional power?
- What about the mechanical heating and cooling services?
- Do we have a built-in asbestos threat?
- Do we have an inherent pesticide (chlordane) problem?
- Have maintenance costs reached astronomical figures as a result of non-energy-conscious structures?
- Is vandalism a problem?
- Is physical abuse of present facilities encouraged by poor traffic patterns?
- Do we permit the physically impaired to fully participate in all activities?
- Do we endanger the lives of our children in drop-off and pick-up areas with poor traffic patterns and no safety zones?

After it is determined what renovation, alteration, or rehabilitation (if any) should be done, a feasibility study for this task should be prepared, including a survey of the financial impact the project will have on the congregation.

All of these questions and many more will have to be answered before a congregation can take the steps necessary to assure their survival as Jews in a changing world.

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COMPUTERS: NECESSARY EVIL OR INVALUABLE TOOLS?

The art of church building involves awareness on many different levels.

by Delbert M. Crocker

It only takes a few hours to compute interest on several thousand investor accounts and generate several thousand interest checks at the Board of Church Extension of Disciples of Christ in Indianapolis, Indiana. However, this has not always been the case.

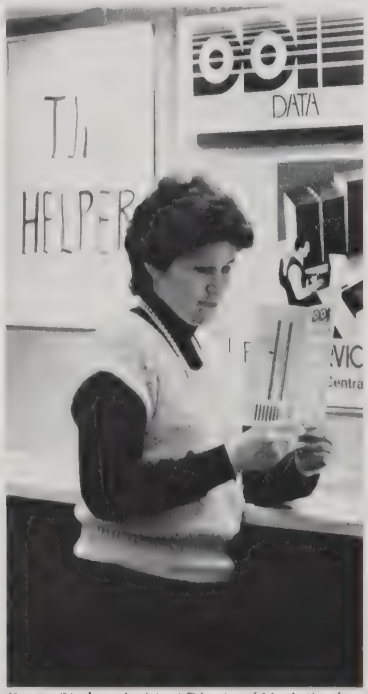
In the late 1960s, the process of computing interest and producing interest checks for investors spanned a period of two-and-one-half months. Numerous employees were involved in this activity. Controls were difficult to maintain and inaccuracies resulted from excessive detailed work. How did the Board of Church Extension reduce the time from months to hours and improve the overall accuracy of the interest payment process?

In 1969, a decision was made to computerize all investor records, loan records and general ledger accounts. This was accomplished in 1970 when an NCR mainframe computer was installed to accommodate the high volume, day-to-day data processing requirements of this international church planning and financing unit responsible for helping Christian Churches plan and finance facilities to house their ministries. The mainframe computer had sufficient capacity to accommodate the data processing requirements of other units of the Christian Church. Very shortly thereafter a data processing service center was established by the Board of Church Extension.

In 1971, Discipledata, Inc. (also known as DDI) was incorporated as an affiliated not-for-profit organization to assume all data processing and systems development responsibilities carried out by the Board of Church Extension data processing department. DDI continued to expand the services available to denominational organizations and in 1974, the Fund Raising and Development arm of Church World Service (formerly CROP) placed its mail list on the DDI computer. During the past ten years, this client has grown into one of the largest served by DDI. Located in Elkhart, Indiana, Church World Service staff enter data into the DDI computer through terminals operating in "on-line" mode. Thank you letters and receipts are generated daily for contributions received. Financial reports are generated as required, hundreds of thousands of mailing labels are printed each year.

Other units of the Christian Church (Disciples of Christ), including the Board of Church Extension, continue to use the ever expanding services of DDI. Much interest has been generated by DDI's latest decision to develop custom programs (known as software in the industry) for use on microcomputers (also known as hardware).

We are living in a decade where we see commercial institutions, business and



Donna Sterling, Assistant Director of Marketing for Discipledata, reads DDI information materials

DELBERT M. CROCKER *is the President of Discipledata, Inc. and former corporate treasurer of The Board of Church Extension of Disciples of Christ. He has been involved with computers and related technology since the mid '60s. He consults with not-for-profit organizations and churches on matters relating to computer equipment and software selection.*

government agencies becoming almost totally dependent on computers. They enjoy the benefits of high speed data processing and information management but run the risk of failure if the computers or data become inoperative or inaccessible. However, numerous precautions are taken to reduce the risks and assure continuous operation.

During the past twelve years, the professional staff of DDI has devoted a considerable amount of time to keeping up with what is happening in the "fast paced world" of computer technology. Hardware and software are being released at such a rapid pace that no one can be expected to know everything there is to know about this new field. While recognizing the impossibility of knowing everything about this new technology, we have developed new ways to help religious and educational organizations meet their objectives through consulting, custom program development and computer data processing.

As in all spheres of service activity, a centralized data processing center using a mainframe computer becomes virtually unnecessary when inexpensive, high-powered microcomputers become available. Only the clients with large data files and very demanding processing requirements need access to the larger systems.

In 1983, after several years of evaluating the needs of churches, we decided to develop computer programs designed to run on microcomputers. Special emphasis was given to the development of programs designed to enhance the ministry of the professional staff of a church.

In 1984, we introduced our system for churches, which we call The HELPER℠. We selected the IBM personal computer to be the primary machine on which our new programs would run. We recognized from the beginning that developing programs for use on microcomputers that were incompatible with the IBM-PC could keep us from achieving our objective—helping church pastors and other professional staff members achieve a higher level of productivity in their ministry with a congregation.

The HELPER℠ comprises a series of programs designed specifically to accommodate word processing and text editing, maintain attendance records at worship services and other church functions such as board and committee meetings and church school classes.

Membership records, including extensive family and member profile data, can be maintained to satisfy a broad range of needs. Music and book library records are easily maintained. A calendar of church-wide events can be placed on the computer to provide a central place to record all uses of the church facility.

In growing churches, evangelism is high on the list of priorities. Visitors must be contacted promptly to show that the church is interested in them and to encourage continued participation. The HELPER℠ provides a means of keeping up-to-date records on visitors leading up to the time they decide to join the fellowship of the church. A disciplined follow-up program is enhanced by the immediate availability of visitor attendance information and pertinent data entered at the conclusion of visits by the minister and members of the congregation.

Financial record keeping, including pledge accounting and contributions processing, is easily handled on a microcomputer. Financial reports and contributor statements are readily available at any time. Using a microcomputer, work that used to take hours each week or month can be accomplished in minutes. This time savings is very important in any church office, regardless of its staff size.

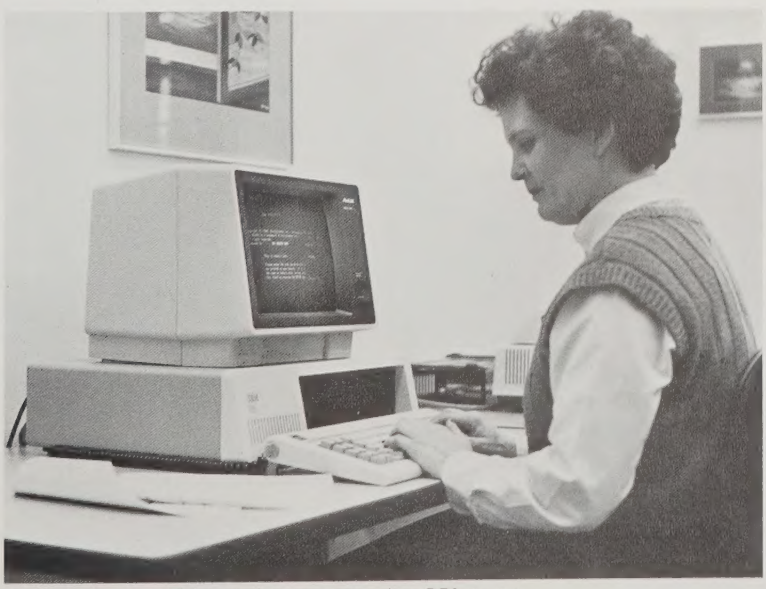
In Christian education, microcomputers can be used as "teaching tools." Children become accustomed to microcomputers very quickly and can learn about the Bible while interacting with the microcomputer in the classroom.

Long-range plans can be developed with the aid of a microcomputer. Current membership profile data, contribution statistics and community data can be used to develop growth projections in the same way large corporations develop sales forecasts based on current and historical data. Planning for new space or remodeled space to accommodate growth projections can be accomplished more easily and with a greater degree of accuracy by using a microcomputer.

It seems to me that church members have four ways to react to the computer revolution: (1) They can resist technology and its potential usefulness; (2) they can ignore technology for a time; (3) they can reduce their resistance to this new technology and sit quietly while business, industry and government use computers to affect and influence their lives; or (4) they can make significant use of this new technology to achieve the goals of the church today and in future years.

Spreading the good news of our religious faith is the basic and most important work of the religious community today, just as it has been in the past. To do this effectively, we must overcome our reluctance to use the new technology that God has revealed to us. We must, as a new generation, begin to use the tools available to us now, and these include the microcomputer.

Invaluable tool? It most certainly is and I predict that it will continue to be in future years.



Phyllis Goodyear, Discipledata Marketing Associate, using a DDI program.

Practically Speaking

by Herman Hassinger, FAIA

Grand concepts and soaring prose have their proper place in such a journal as *Faith & Form*. My role in this column is to deal with the "lint" of architecture. The nasty, necessary, often overlooked details and elements that are the threads of the fabric of architecture.

Have you ever visited a highly publicized "award-winning" worship building some years after the hoopla died down? If the original architect forgot some minor but necessary element, it is sure to be provided by well-meaning members. The result is certain to be done in a manner that would drive the architect up the wall.

A case in point is the tract rack. Every congregation has a collection of printed material that it wants to make available to the casual visitor. If no easily available distribution method is provided, the community is sure to get a flimsy wire rack provided by its publishing house. If no such rack is available, the papers are usually heaped on a small end table. On a solemn holiday or during a large wedding reception, some four-year-old will knock the table or rack over and spread paper over the entire nave at the most inopportune time. Depend on it!

The printed material comes in all sizes and shapes. The most usual tract is 8-1/2 x 2-3/4" (a standard four-fold of 8-1/2 x 11" paper). The one stock fact is that there is no stock size.

Here, then, is my solution for this minor problem. The photograph is almost self-explanatory. Note that the wooden pegs allow variable spacing and keep the printed materials in place. A horizontal bar (brass, stainless or plastic) prevents the literature from falling forward. With a little planning, the separating pegs take up the tendency of the rod to sag. The size and spacing of the shelves should also vary to accommodate different sizes of printed materials.

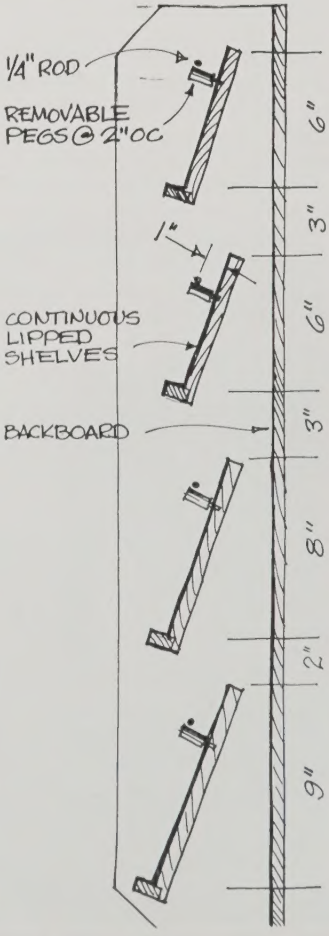
If space is limited, this rack could be combined with a guest book shelf or a memorial book display.

Space for such a fixture must be planned in a narthex/vestibule where it will be highly visible and accessible. It's an idea that every house of worship needs whether or not it has been included by the architect.

This simple tract-rack is just another example of the need for the architects to put themselves into the minds of their clients. As the roll-call sargeant on "Hill Street Blues" says, "Let's get them, before they get us!"

Photo by Ralph I. Shockey

Tract rack



HERMAN HASSINGER, FAIA, *a practicing architect in Moorestown, N.J., has completed over eighty church commissions and received twenty* AIA *Design Awards.*

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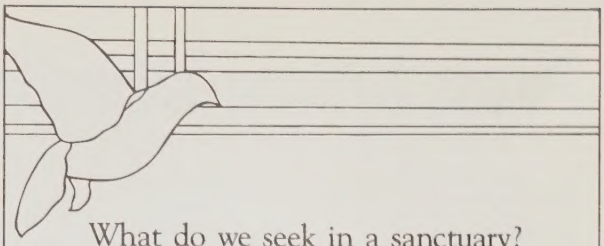

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